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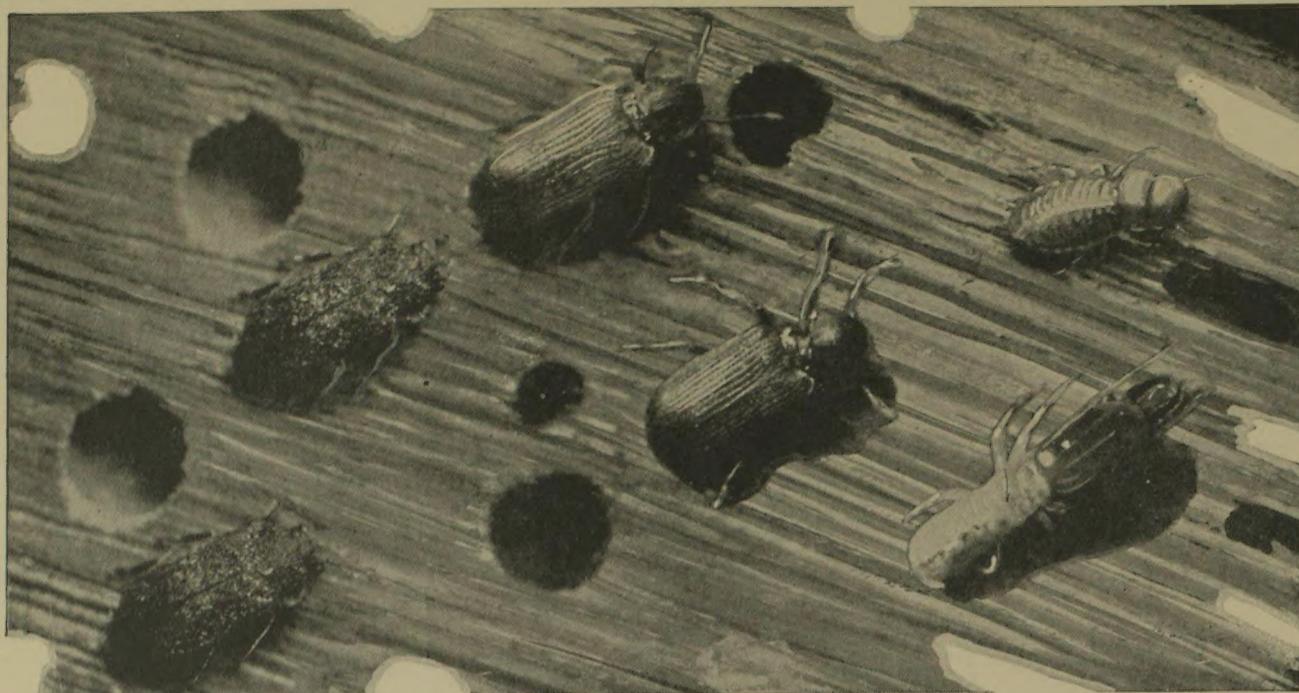
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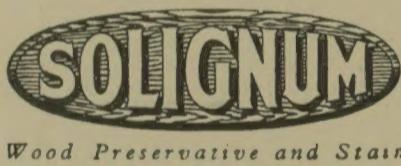
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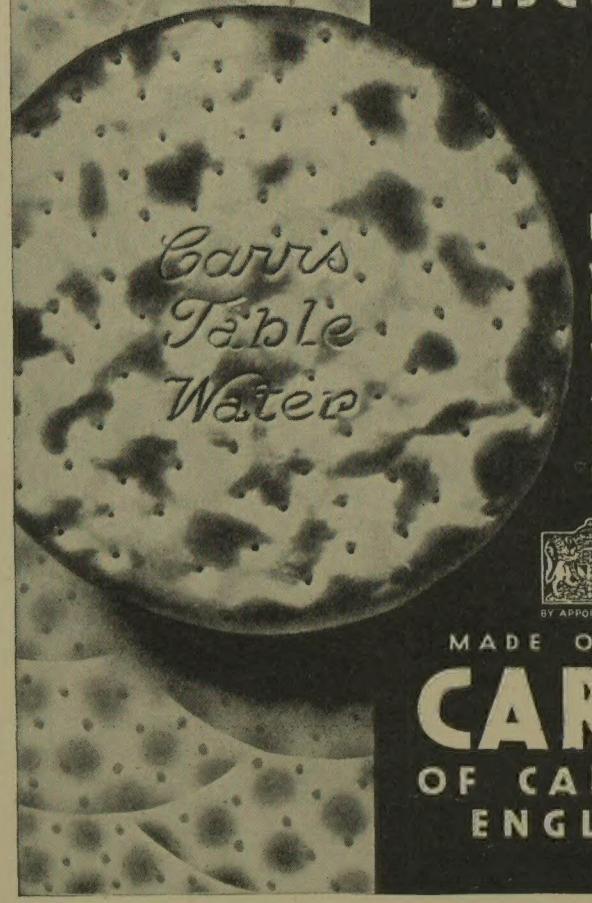
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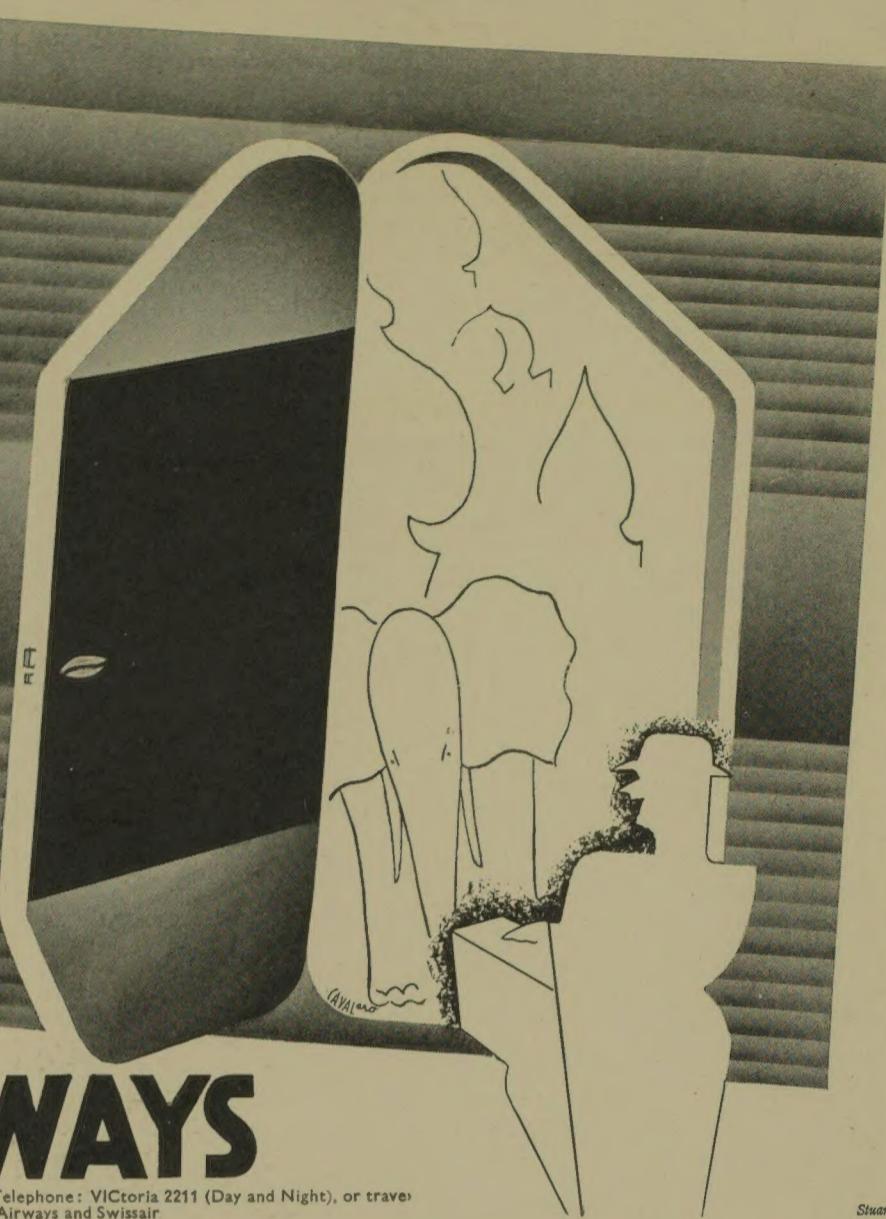
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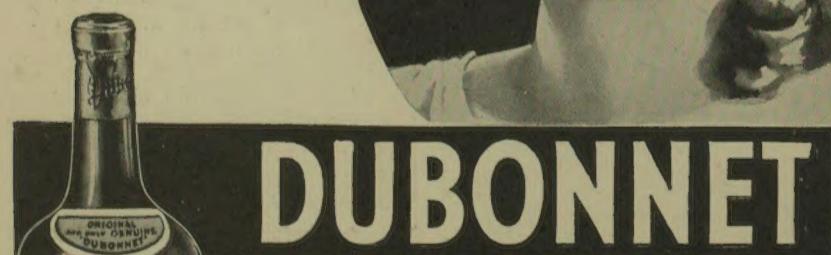
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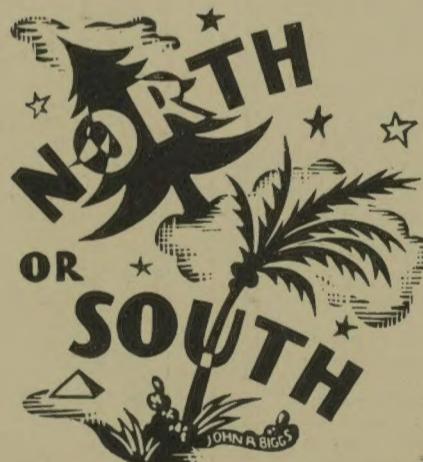
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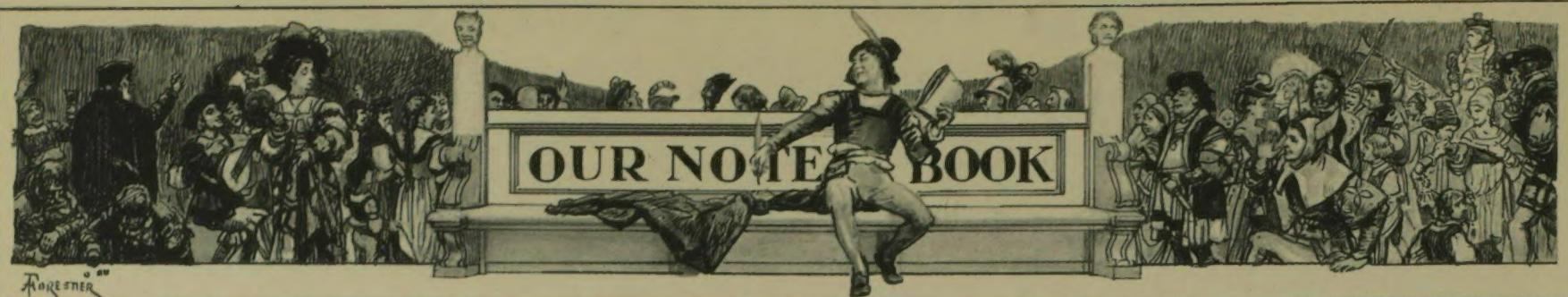
SATURDAY, JUNE 20, 1936.



"G. K. C.": THE LATE GILBERT KEITH CHESTERTON, WRITER OF "OUR NOTE-BOOK" FOR THIRTY-ONE YEARS,  
ESSAYIST, NOVELIST, POET, DRAMATIST, CRITIC, AND PHILOSOPHER.

The death of Mr. Chesterton, which we and our readers have special cause to lament, is a great loss to English literature. On another page of this number appears the last of that inimitable series of articles which he had contributed, week by week, to our pages for nearly thirty-one years—a wonderful record! The first article—reprinted opposite his last—appeared in the number for September 30, 1905, and its beginning struck the characteristic note which he constantly maintained—a humorous approach to serious subjects, a genius for

paradox, and a logical method of exposing fallacies. Mr. Chesterton was born in 1874 at Kensington, and was educated at St. Paul's School. For a few months he studied art at the Slade School. In his time he played many literary parts and produced a vast output. His works include essays, poems, historical and biographical studies, plays, novels, detective stories, and books of travel. Above all, he was among the foremost essayists of his time. His last volume in that vein—"As I Was Saying"—has just appeared. Recently he completed his autobiography.



### By G. K. CHESTERTON—HIS LAST "NOTE-BOOK" FOR "THE ILLUSTRATED LONDON NEWS."

THE true case against topsy-turvydom, or a world in which everything stands on its head, is that a man cannot stand on his head in it. In the realm of anarchy, the anarchist vanishes more utterly than do the rulers or the rational sages; and there is nothing even impudent, nothing even irreverent, in the mere inversion of inversion. Hence it happens that there is always some difficulty in making anything stand out from a description of mere staggering unreason; and even the grotesque effects of deformity are lost in a complete loss of form. An extravaganza can be a very fine form of art; but it is in very special danger of becoming a dull one. Its proportions must be managed with even more skill and foresight than the most formal type of classical beauty. To make the lunatic stand out in the lunatic-asylum is a very much rarer triumph for a romancer than merely to let the lunatic stay in the lunatic-asylum; or to solve the matter, as is now too often done, by locking up the romancer also in the same lunatic-asylum for life.

It is all the more memorable when we do come on such a mountain of monstrosity that it stands up even in a monstrous world. I have just been reading what may fairly be called a book of madmen; and almost all its records and imagery are mad. And yet in that there is just one wild moment of perfect madness which makes me forget all the rest. The book is not a romance, but a very realistic and reliable and well-written record of some of the most famous fanatics who claimed more or less divine honours at intervals during the last two or three centuries in this country. It is called "English Messiahs: Studies of Six English Religious Pretenders, 1656-1927," written by Ronald Matthews and published by Methuen and Co. The facts Mr. Matthews has collected are very illuminating and informing, and his general historical view and commentary is very fair. The general impression produced, upon me at any rate, is that these strange outbreaks of spiritual egoism, in people like James Nayler or Joanna Southcott, had one element which was a continuous source of weakness and another which was in a way a real source of strength. The first was that in this entirely individualistic, untaught, and unguided type of religion, there was a perpetual play of sexual emotion, all the more dangerous and distracting because it was disguised under other names. The second was that the religious revival generally had some real connection with real social discontents, the instincts in which were largely generous and just, but which were the more easily crushed because they were identified with crazy and ephemeral theologies. It seems clear that Nayler the Quaker was not originally in any bad sense "a religious pretender"; and that he never would have been even an English Messiah had he not been bullied by a wild and ignorant woman, who surrounded him with profane publicity, culminating in a pantomime parody of Palm Sunday. He was himself by nature, I should guess, an intellectual and sensitive idealist. It is needless to add that, like many another intellectual idealist, he was a fool; and practically let the woman make a fool of him to any extent. A similar sort of smothered romance seems to smoulder through the whole story of Joanna

Southcott, who gave the belated clue to her own turbid career by announcing, in the sixty-fifth year of her life, that she was about to become the mother of a being who seemed to be identical with the Holy Ghost.

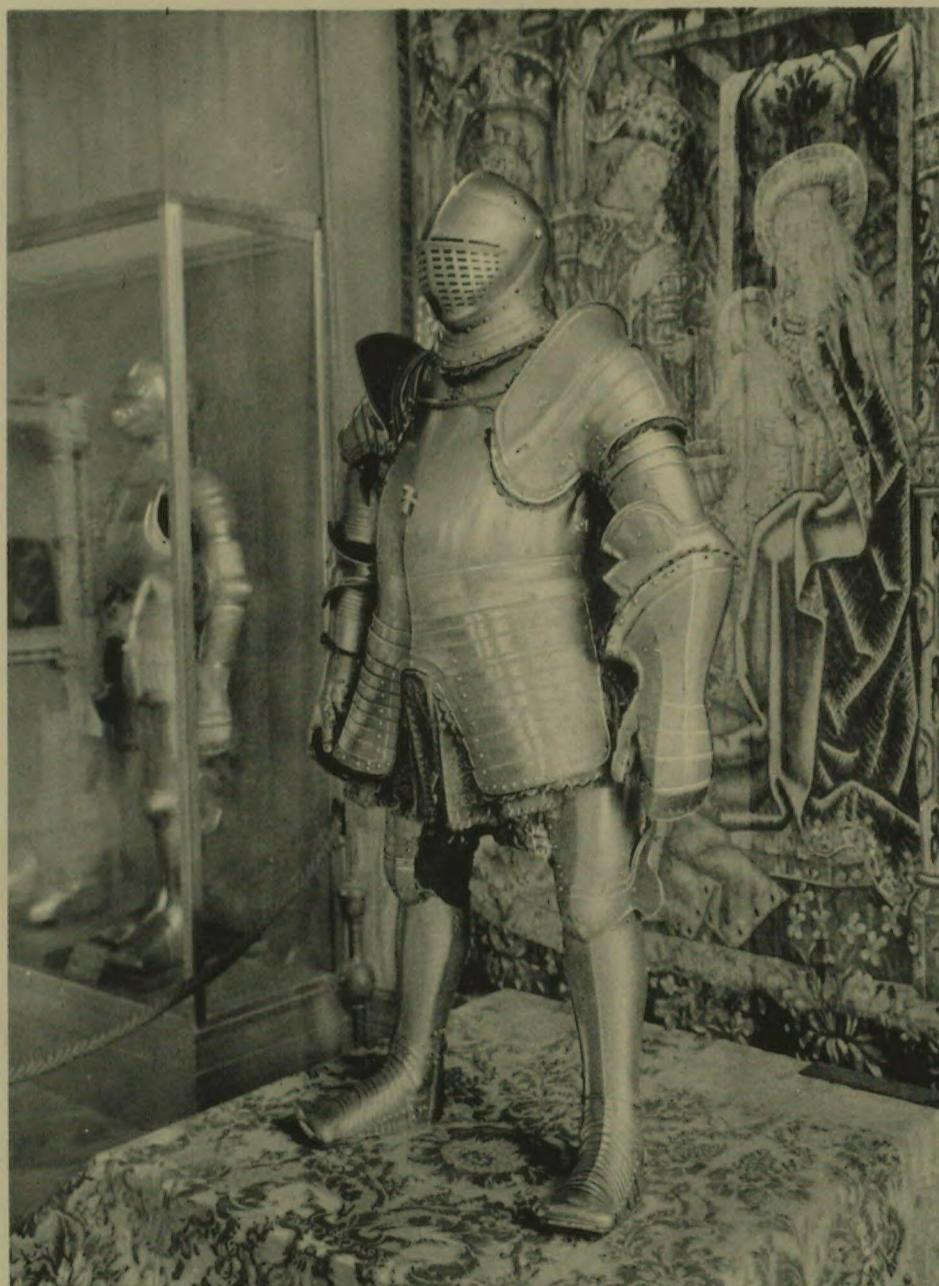
And yet, it is just at this point of the narrative, which seems to have grown too extravagant for any comparisons in extravagance, that the supreme

scale of such a suggestion. I have often wondered what the Brighton Pavilion was really for. I can only suppose it was some wild approximation to the scenery and background suitable to such a joke.

Poor old Prince Regent! He had admired many women; not always wisely; but not always unwisely. He had been one of the first, for instance, to admire

Jane Austen. For he was a man with a generous and genuine wit and taste and love of letters, and even of learning. He had also admired Perdita. He had admired Mrs. Fitzherbert, and that with a noble admiration worthy of a woman who was noble and admirable. On the other hand, he had conspicuously failed to admire Caroline of Ansbach; and I do not think that he would whole-heartedly have admired Joanna Southcott; though I think he would have preferred her of the two. He had the limitation or disadvantage of disliking vulgarity; but most men who dislike vulgarity prefer it when it is hearty and human and popular vulgarity; and hate it most when it is proud and pretentious and plutocratic vulgarity. But the image of the poor old epicure and dandy and drunkard and most unmistakable gentleman, tottering down his last dark path to his grim and grotesque Pavilion; and there suddenly receiving his first lessons of reform and temperance from a baby apparently not yet six years old . . . really there seems nothing adequate that can possibly be said about it.

Needless to say, there was never anything quite so false or flashing or misleading as the smart attempt of Thackeray to turn the tragedy of George the Fourth into a farce. Nothing could possibly be less true than the suggestion that the dandy was merely a dummy; that under the Star and Garter, the furred collar, and fine coat, there was nothing at all except waistcoats and under-waistcoats and a void. George was at the end of his life, in externals, a bloated old Tory buck, rabidly reactionary and autocratically self-indulgent, buttoned-up and disguised quite sufficiently to deceive all the rising generation of Liberals as superficial . . . as Thackeray. But the whole secret of him was that there were buttoned up inside that Star and Garter and fur-collared coat something much more dark and disconcerting than waistcoats. There were dead men under that coat; a dead lover, a dead Liberal, a dead friend of the lovers of freedom, a dead friend of Ireland; and what might have been a great King of England. If his youth and honour had not been broken



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extravagance emerges that startles me like an earthquake of laughter. By that time I imagined I had read so many mad utterances by mad people that I could no longer react to any outrage on the reason, or even know the difference between madness and sanity. And yet it was just then that the great jest reared itself like a giant in my path. I can only record it as solemnly as such a joke should be recorded:

"The Almighty Shiloh, the third representative of Divinity," was to be also "the infant monitor of the Prince Regent, in whose palaces the bantling will pass its first six years, and from whom the Prince will first receive the lessons of reform and temperance."

I do not know how any human words can span the

across by a quite brutal piece of bigotry, in the matter of his first marriage, he might have really led the youth of his time and the return to many human and historic things: revivals and reconciliations and reforms. He might have come to touch with real popular politics; and perhaps have had something to say in sympathy even with popular religion. For forces were moving at that moment in England much deeper than the mere tinkering of the politicians; and this, as I have said, is itself illustrated very vividly in Mr. Matthew's interesting book. Echoes of the great voice of Cobbett can sometimes be heard in the wild speeches of Mr. John Tom, who called himself the Peasant's "Saviour."



By G. K. CHESTERTON—HIS FIRST "NOTE-BOOK" FOR "THE ILLUSTRATED LONDON NEWS" (Sept. 30, 1905).

I CANNOT imagine why this season of the year is called by journalists the Silly Season: it is the only season in which men have time for wisdom. This can be seen even by glancing at those remarkable documents, the daily papers. As long as Parliament is sitting, the most minute and fugitive things are made to seem important. We have enormous head-lines about the vote on a coastguard's supply of cats'-meat, or a scene in the House over the requisites of the butler of the Consul at Port Said. Trivialities, in a word, are made to seem tremendous, until the Silly Season, or the season of wisdom, begins. Then, for the first time, we have a moment to think—that moment to think which all peasants have and all barbarians, the moment during which they made up the Iliad and the Book of Job. Few of us have actually done this. But the fact that the Silly Season is really the serious season is very clearly shown in our newspapers, for all that. In the Silly Season we suddenly lose interest in all frivolities. We suddenly drop the drivelling problems of the coastguard and the Consul at Port Said, and we suddenly become interested in controversies of which the contributors may be drivelling enough, but of which the problems are not drivelling at all. We begin to discuss "The Decay of Home Life," or "What is Wrong?" or the authority of the Scriptures, or "Do We Believe?" These really awful and eternal problems are never discussed except in the Silly Season. All the rest of the year we are light and irresponsible; now for a few months we are really severe. While the Whips are clamouring for votes we only ask "Do We Vote?"; when they have for a space left us alone we have time to ask "Do We Believe?" In the ordinary seasons we are always asking "Is this Government a Failure?" It is only in the Silly Season that we have the seriousness to ask "Is Marriage a Failure?" Yes; it is only during this fleeting time that we can really think of the things that are not fleeting. The time of our holidays is the only time in which we can really manage to turn our minds to these grave and everlasting riddles that abide behind every civilisation. The holidays are the only times when we are not carried away by every chance occurrence or staggered by every startling poster in the streets. The holidays are the only time in which we can judge slowly and sincerely like philosophers. The Silly Season is the only time when we are not silly.

This solemn character in holidays is, of course, implied in their very name: the day that is made a holiday is the day that is made holy. And in practice it will generally be found that holidays are opportunities for the emergence of the more serious side of a man. He has been kept during the rest of the year at trifling and passing matters—the writing of articles or the canvassing of soap. Now he rushes away to the things that are most eternal, sports in the simple country, hunting on the great hills. He is a clerk spending all the rest of his time in the newest and most changeable of all things—the suburbs. What does he do for his holiday? He rushes away to the oldest and most unchangeable of all things—the sea.

Of one thing I am quite absolutely convinced, that the very idlest kind of holiday is the very best. By being idle you are mixing with the inmost life of the place where you are; by doing nothing you are doing everything. The local atmosphere finds you unresisting and fills you, while all the others have filled themselves with the stuff of guide-books and the cheerless

east wind of culture. Above all, refuse—refuse with passion—to see any places of interest. If you violently decline to see the Castle of Edinburgh, you will have your reward, a delight reserved for very few: you will see Edinburgh. If you deny the very existence of the Morgue, the Madeleine, and the Louvre, the Luxembourg, the Tuilleries, the Eiffel Tower, and the tomb of Napoleon, in the calm of that sacred clearance you will suddenly see Paris. In the name of everything that is sacred, this is not what people call paradox; it is a fragment from a sensible guide-book that has never been written. And if you really want me to give the reasonable reasons for it, I will.

Cathedral is exactly the thing we need not see, for we have Cathedrals in England. Exactly the thing we have not in England is a French open-air café. Exactly the thing we have not in England is a German beer-garden. It is the common life of the people in a foreign place which is really a wonder and delight to the eyes. It is the ordinary things that astonish us in France or Germany. The extraordinary things we know quite well already. They have been thoroughly explained to us by the insupportable cicerones of Westminster Abbey and the Tower of London. The man who refuses to be moved out of his seat in a Parisian café to see the Musée de Cluny is paying the grandest tribute to the French people.

It is the same, of course, with the foreigner in England. There is no need for a Frenchman to look earnestly at Westminster Abbey as a piece of English architecture. It is not a piece of English architecture. But a hansom cab is a piece of English architecture. It is a thing produced by the peculiar poetry of our English cities. It has never, for some mysterious reason, really been domesticated abroad. It is a symbol of a certain reckless comfort which is really English. It is a thing to draw a pilgrimage of the nations. The imaginative Englishman will be found all day in a café; the imaginative Frenchman in a hansom cab.

The hansom cab is a thing marvellously symbolic, as I have said, of the real spirit of our English society. The chief evil of English society is that our love of liberty, in itself a noble thing, tends to give too much prominence and power to the rich; for liberty means sprees, and sprees mean money. To break windows is in itself a laige and human ideal; but in practice the man who breaks most windows will probably be the man who can pay for them. Hence this great power of an aristocratic individualism in English life; an aristocratic individualism of which the great symbol is the hansom cab. The chief oddity of the English upper class is the combination of considerable personal courage with absurd personal luxury. A foreign army would conquer them best by capturing their toilet-bags. They are careless of their lives, but they are careful of their way of living. And this combination of courage and comodiousness, which runs through innumerable English institutions, can be seen even in the hansom cab. Compared with most other vehicles, compared more especially with most foreign vehicles, it is at once more sumptuous and more unsafe. It is a thing in which a man may be killed,

but in which he may be killed comfortably. He may be thrown out, but he will not really want to get out.

When I was going down the river on an L.C.C. steamer the other day, a man standing near me pointed out the piles of great buildings on either bank (it was by Westminster and Lambeth) and said, "This is calculated to impress the foreigner." Why should it impress the foreigner? Has the foreigner never seen a building more than one storey high? Do Frenchmen and Germans live in mud huts? Have they no abbeys in their countries or no bishops' palaces? No; if you wish to impress the foreigner, cling convulsively to your hansom cab. Never let him see you except in this vehicle. Drive round your back-garden in it; drive it up the centre aisle when you go to church. When the British Army advances into battle, let each private soldier be inside a hansom cab, and its enemies will flee before it.

I am deeply grieved to see that Mr. Max Beerbohm has been saying that he does not find London

[Continued on page 1134.]



THE LATE G. K. CHESTERTON AND HIS PREDECESSORS ON "THE ILLUSTRATED LONDON NEWS": WRITERS OF "OUR NOTE-BOOK" AND OF THE ARTICLES FROM WHICH IT ORIGINATED.

"Our Note-Book," which the late Mr. G. K. Chesterton (as mentioned under the portrait of him on our front page) had written for us for over thirty years, originated in the early days of "The Illustrated London News." It consisted then of two columns of gossip emanating from publishers and picture-dealers, mingled with scraps of antiquarian lore. At that time the feature was called "Town and Table Talk on Literature and Art," and was contributed by Peter Cunningham, son of Alan Cunningham, the poet, and author of a "Handbook to London." This was followed, in turn, by "Nothing in the Papers," contributed by Shirley Brooks, at one time Editor of "Punch," and by "Echoes of the Week," contributed by that distinguished journalist and essayist, George Augustus Sala (1828-1895). The title of "Our Note-Book" was first used when the page was written by James Payn, the novelist who edited "Chambers' Journal" for many years and later the "Cornhill Magazine." After Payn came Mr. Chesterton's immediate predecessor, L. F. Austin, noted as leader-writer, reviewer, dramatic critic, and (in his day) "the best after-dinner speaker in London."

There is a very plain and sensible reason why nobody need visit places of interest in foreign countries. It is simply that all over Europe, at any rate, places of interest are exactly the same. They all bear witness to the great Roman civilisation or the great mediæval civilisation, which were mostly the same in all countries. The most wonderful things to be seen in Cologne are exactly the things that one need not go to Cologne to see. The greatest things that there are in Paris are exactly the sort of things that there are in Smithfield. The wonders of the world are the same all over the world; at least, all over the European world. The marvels are at all our doors. A clerk in Lambeth has no right not to know that there was a Christian art exuberant in the thirteenth century; for only across the river he can see the live stones of the Middle Ages surging together towards the stars. A yokel hoeing potatoes in Sussex has no right not to know that the bones of Europe are the Roman roads. In a French valley the Roman camp is exactly the thing we need not see; for we have Roman camps in England. In a German city the

## A GRANDSTAND FOR 6000 COLLAPSES: THE BUCHAREST CATASTROPHE.



THE SCENE OF CONFUSION AFTER THE COLLAPSE OF A GRANDSTAND HOLDING 6000 PEOPLE AT A DISPLAY BY RUMANIAN YOUTH ORGANISATIONS BEFORE KING CAROL: SPECTATORS, BOY SCOUTS, SOLDIERS, AND NURSES ASSISTING IN THE WORK OF RESCUING PEOPLE FROM THE WRECKAGE OF TIMBER.



THE LEGACY OF A DISASTER IN WHICH ABOUT A HUNDRED PEOPLE LOST THEIR LIVES AND SOME SIX HUNDRED WERE INJURED: THE COLLAPSED GRANDSTAND REDUCED TO A MASS OF SPLINTERED TIMBER.

At the Rumanian national celebration of the sixth anniversary of King Carol's return to the throne, held in Bucharest on June 8, a crowded grandstand collapsed and many people were killed or injured. A report from Bucharest on June 10 said that the number of dead was then thought to be over a hundred. About six hundred were injured. The disaster occurred in the morning, when 25,000 boys and girls, members of the King Carol National Youth Movement, had just finished their gymnastic display before the King, his fifteen-year-old son, the Crown Prince Michael,



JUST BEFORE THE CATASTROPHE: THE PARADE OF RUMANIAN YOUTH ORGANISATIONS BEFORE THE HEADS OF THE THREE LITTLE ENTENTE STATES; SHOWING ONE OF THE TEN LARGE GRANDSTANDS, PACKED WITH SPECTATORS, IN THE BACKGROUND.

Prince Paul of Yugoslavia, and Dr. Benes, President of Czechoslovakia. The grandstand, one of ten, was over thirty feet high and built in tiers. It was occupied by some 6000 spectators; among them the mayors of Rumanian towns who had been invited to Bucharest to take part in the Restoration festivities. Suddenly there was a crash, and the stand disappeared in a cloud of dust. As this cleared away it was seen that the centre of the stand had given way, hurling men, women, and children into the splintered ruins. King Carol personally directed the rescue work.

## THE FIRST MATCH FOR THE WESTCHESTER CUP: AMERICA'S NARROW WIN.



THE UNITED STATES BEAT GREAT BRITAIN AT HURLINGHAM BY TEN GOALS TO NINE IN THE FIRST WESTCHESTER CUP MATCH: MR. M. G. PHIPPS, AMERICA'S NO. 2, ON THE BALL, DURING A THRILLING GAME.

The first of the series of three matches for the Westchester Cup was played at Hurlingham on June 10. The United States beat Great Britain by ten goals to nine after one of the finest and most exciting games of polo ever seen. The American team was Mr. E. Pedley, No. 1; Mr. M. G. Phipps, No. 2; Mr. S. B. Igleshart, No. 3; and Mr. W. F. C. Guest, back. Great Britain was represented by Mr. H. H. Hughes, No. 1; Mr. G. Balding, No. 2; Mr. E. H. Tyrrell-Martin, No. 3; and Captain H. P. Guinness, back. Rao Raja Hanut Singh, who had

been asked to play in place of Captain Guinness, suffered an injury to his shoulder a few days before the match and could not play. The second match for the Cup should have been played on June 13, but it was postponed because of rain and, weather permitting, will be played to-day, June 20. If America wins this series it will be the eighth time they have been successful since the inauguration of the contests in 1886. Britain has won on four occasions—in 1886, 1900, 1902, and 1914. Since the war there have now been five challenges for the Cup.

## EARTH IN TUMULT.

BEING AN APPRECIATION OF  
"CRADLE OF THE STORMS": By BERNARD R. HUBBARD.\*

(PUBLISHED BY GEORGE G. HARRAP.)

FATHER HUBBARD, known in the United States as "the Glacier Priest," has earned his sobriquet by eight years of successful and valuable exploration in Alaska (chiefly in the Aleutian Islands and the Alaskan Peninsula). He must be a busy as well as a fearless man, for he spends the summer amid the Northern snows or in the craters of volcanoes; he lectures and exhibits his films from October to May for the benefit of Alaskan missions, and in his spare time he writes articles and books and teaches geology! He has made eight successive Alaskan expeditions with parties of three or four explorers, and the same number of "malemute" dogs, and during all this time he has never had a serious accident to man or beast. His chief-of-staff and invaluable associate is Mr. Ed. Levin, sometime professional boxer, and eminently qualified, as the whole of this book bears witness, to cope with the conditions of sub-Arctic exploration. Under Father Hubbard's influence, the expeditions seem to abound in that spirit of comradeship and good humour which is so essential to undertakings of this kind.

Apart from its very valuable fishing industry (which, our author informs us, has been worth 824 million dollars, as against the 7 million paid to Russia in 1867 for the purchase of Alaska), this wild country is of greater importance to the Western Hemisphere than most citizens of the United States imagine. For it is here that the storms are born and the seasons of the year are influenced for better or for worse. Through the volcanic rift of the Alaska Peninsula and the Aleutian Islands—an 1800-mile arc of high mountains and narrow passes—"the heavy, cold air of the Bering pours to meet the rising warm air of the Pacific, and round these high volcanic peaks the storm-cloud nuclei begin." Upon these atmospheric disturbances depend, in great measure, the nature of the seasons in America, and to some extent, of the rest of the world.



FATHER HUBBARD'S EXPEDITION'S CAMP IN AN ALASKAN GHOST FOREST: THE SKELETONS OF TREES LEFT STANDING, INTACT EVEN DOWN TO THEIR TWIGS, BY A SHOWER OF SULPHURIC ACID FOLLOWING A VOLCANIC ERUPTION WHICH PUT AN END TO ALL LIFE, BUT PRESERVED THE WOOD.

The Alaskan storms are of a ferocity which, we imagine, must be felt to be believed, though Father Hubbard's practised pen gives a sufficiently lively impression of them. This, for example, is the manner of the "wolly": "It came in puffs. First there was a death-like stillness, in which not even the tent swayed. This was succeeded by a far-off roar, hardly distinguishable from the sound of the nearby waterfalls, but gradually growing in intensity. Then, with an appalling suddenness, the storm seemed to hit us all over. A roar like some great cataclysm breaking loose deafened us. The tough balloon-silk bellied in where it was struck, and the ropes gave even under the hundred-pound rocks that held them down. For a few minutes, which to our tense nerves seemed like hours, the roar and pressure continued unabated. Then the tent snapped back into position with a sharp crack like a rifle-shot. There was quiet for a few minutes; then came the distant roar again, and the next wolly tumbled down the mountainside and hit us harder than the first." Even worse are the great rainstorms, under which the whole surface of the country moves bodily, and the maniacal blizzards of flying snow and fine pumice stone. The most dangerous feature of these tempests is the suddenness of their onslaught, against which vigilance can never be relaxed.

\* "Cradle of the Storms." By Bernard R. Hubbard, S.J. With Many Illustrations from Photographs. (George G. Harrap and Co.; 8s. 6d.)

Father Hubbard specialises in volcanoes, and is on easy terms with them. "When one has been studying volcanoes for many years one loses all reasonable fear of them; added investigation brings added knowledge, and familiarity tends to breed contempt. During the past ten years I have studied volcanoes, climbed volcanoes, flown aeroplanes into volcanoes, and lived inside volcanoes—and I have developed quite a fondness for them." Aniakchak, Shishaldin, Akutan, Unimak, Katmai—these are names not very well known to most of us, but they are among the most active and imposing volcanoes in any country; for example, Aniakchak has the largest



THE PECULIAR PROBLEMS OF ALASKAN EXPLORATION: FATHER HUBBARD, AND KATMAI, ONE OF HIS HUSKIES, MASKED TO PROTECT THEM FROM BEING SCALDED WHILE INVESTIGATING THE STILL ACTIVE FUMAROLES OF THE "VALLEY OF TEN THOUSAND SMOKES."

crater in the world, still active, with walls two or three thousand feet high in places, and into this *descensus Averni*—and quickly out again!—Father Hubbard was carried by the daring aviator, Dorbrandt. The crater of Akutan makes a nine-mile circle, and some of the eruptions of Katmai, to judge by their results, have been among the most prodigious in the world. Climbing to the summits of these monsters combines all the exhilarations of Alpine exploit with the excitement (literally) of playing with fire. And, intimately though Father Hubbard knows the principal volcanoes, there are always new discoveries to be made. Thus, among the Aghileen Pinnacles, the expedition came unexpectedly upon an unknown crater even vaster than that of Aniakchak. "All we could do was to gasp and stare. . . . Around us were the spires of the Cathedrals of the Sky. . . . The Aghileen Pinnacles form a line that points to the end we had climbed, and, standing at this end, we looked out into space. Below us, around us, stretching into dim distance away from us, lay the Lost Crater. . . . Its walls, steep and gaunt, seemed to

lay through country which suggests the imaginings of a Blake or a Coleridge. After traversing, with infinite difficulty, a wide tract of treacherous quagmire and clutching mud, the party passed through a "ghost forest" of tall cottonwood trees, utterly destroyed, but perfectly preserved as skeletons, by sulphuric deposits from the volcano. It was a veritable "abomination of desolation"—the mummy of an entire dead world, and startlingly life-like in death, like the victims of Pompeii. Beyond the Ghost Forest lay a belt of eroded earth—the "Bad Lands of Mageik"—through which the party, after much hard going, at last arrived in the volcanic valley. This had greatly changed since the last visit—indeed, the whole of this country is perpetually a world in the making or unmaking—and Father Hubbard considers the Valley of Ten Thousand Smokes no longer sufficiently interesting, from a scientific point of view, to justify the perilous journey to it. Yet it sounds fantastic enough, with its steaming vents, and rocks that scorch the incautious hand that touches them, and "plenachrome" pools of every vivid hue. It is an ill volcano that blows nobody any good, and in this hell-kitchen there is at least one compensation for the explorer—he has only to place his saucepan on a smoking fissure, and his culinary problems are solved.

Not the least important part of the expedition were the dogs, and by the time we have finished this unusual volume, we have come to know Wolf, Katmai, and Mageik as intimate friends. They have their foibles—especially an incorrigible pugnacity—but "with all their shortcomings, we love our dogs and we accept them as they are. They have been our constant and faithful companions. They have gone where we have gone, have suffered hunger and wet and cold when we have, and have sometimes risen to astonishing heights of heroism." These "huskies,"



A HAPPY EVENT ON AN EXPLORING EXPEDITION IN THE WILDS OF ALASKA: FATHER HUBBARD, S.J.—FAMOUS IN AMERICA AS THE "GLACIER PRIEST"—WITH SEVEN PUPPIES WHICH WERE BORN TO ONE OF HIS "HUSKIES" IN A BREACHED VOLCANO, AND WERE SAFELY REARED BY THE EXPEDITION!

As Father Hubbard remarks: "Everybody loves puppies. . . . Like everything else, though, they have their proper time and proper place, and a volcano is hardly the latter. We were there to explore the country, not to start a kennel club." However, the septuplets were brought back without mishap by the expedition, travelling in a spare box!



THE ONLY CASE ON RECORD OF A BROWN BEAR WITH TRIPLETS: A REMARKABLE PHOTOGRAPH OBTAINED IN THE AGHILEEN PINNACLES AREA OF THE ALASKA PENINSULA.

Reproductions from "Cradle of the Storms"; by Courtesy of the Publishers, Messrs. Harrap.

form a circle miles larger than Aniakchak, which is twenty-one miles in circumference. . . . We had spent years in exploring the Alaska Peninsula; either on foot or in the air we had identified all of the hundreds of miles of volcanoes on the rest of the peninsula. And to think that, hidden away in the last sixty miles of the long land-mass, this last and biggest crater had been waiting for us to find it!"

Perhaps the most interesting expedition recorded in this volume is that to the so-called Valley of the Ten Thousand Smokes, a volcanic area produced by a huge eruption of Katmai. The route to this freak of nature

losing herself in the most inconvenient possible circumstances. Once at least, in a frantic storm, Father Hubbard had to retrieve her at the peril of his own life, but he accounted this a requital for a similar service which Margie had done him on a previous expedition. Margie's worst indiscretion was to present the expedition with seven "volcanic puppies" in the wilds of Unimak! Never did puppies have a more unpromising start in life; but the explorers, determined to maintain their reputation for charmed lives, brought the youngsters unscathed through every peril—in a "puppy Pullman" specially made out of an old wooden case!

## AMONG THE NAGA HEAD-HUNTERS OF BURMA:

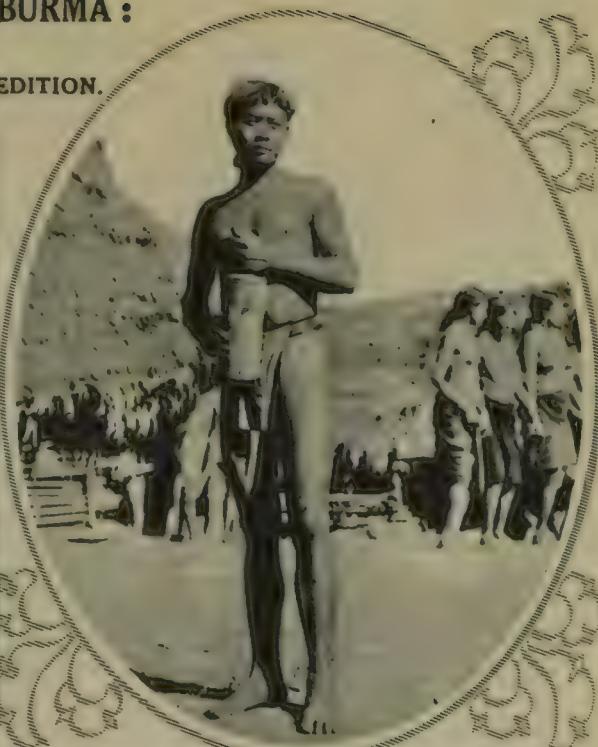
A CEREMONIAL DANCE AFTER A RAID  
PHOTOGRAPHED BY THE VERNAY-HOPWOOD EXPEDITION.



THE CHIEF OF A TRIBE OF HEAD-HUNTING NAGAS IN THE BURMESE HINTERLAND: A MAGNIFICENT SIX-FOOT SAVAGE IN HIS FULL WAR-DRESS.



WEARING A RED AND YELLOW BATTLE HEAD-DRESS, WITH BOAR TUSKS: THE CHIEF OF THE NAGA VILLAGE VISITED BY THE AMERICAN MUSEUM OF NATURAL HISTORY EXPEDITION IN UPPER BURMA.



THE NAGA CHIEF IN "UN-DRESS": PHOTOGRAPHED WITH A LONG BAMBOO BEER-CONTAINER JUST BEFORE PUTTING ON HIS REGALIA FOR THE CEREMONIAL DANCE.

MR. A. S. VERNAY, who visited a village of the head-hunting Burmese Nagas with the American Museum of Natural History expedition, thus describes the dress of these people: "The ceremonial head-dress is most impressive—namely, a bamboo conical hat with brilliant red goats' hair on top surmounted by a tail feather of the greater hornbill; with two large boar tusks in front. The left ear has a long piece of goats' hair, dyed red, hung on the lobe. The (Continued below.)



THE NAGA CEREMONIAL DANCE ON THE RETURN FROM A HEAD-HUNTING RAID: DANCERS WHO SING A WEIRD CHANT AND PLACE THEIR SHIELDS IN THE CENTRE OF THE DANCE-GROUND, WHENCE TWO ARE DRAWN FOR THE SHAM FIGHT.



THE SHAM FIGHT IN FULL WAR-DRESS IN THE NAGA CEREMONIAL DANCE: SPIRITED FENCING WITH KNIVES (NORMALLY CARRIED IN A HOLDER ON THE WARRIOR'S BACK) AND SHIELDS.



DANCERS IN THE NAGA HEAD-HUNTING DANCE: CHEERFUL WARRIORS WEARING HEAD-DRESSES OF GOATS' HAIR, DYED RED AND DECORATED WITH BOARS' TUSKS AND FEATHERS, AND CARRYING HIDE SHIELDS.

*Continued.*  
bamboo hat is covered with a bright yellow substance. The goats in these hills have long hair and beards. They are black and white in colour. In order to obtain the brilliant red, the hair is mordanted by boiling it with the leaves of *Symplocus Spicata*. It is then boiled with the stems of *Rubia sikkimensis*. When dried the red colour appears. The Nagas' shields are of hide made from the skin of buffaloes or other bovines. The warriors carry spears and *dahs*, these being placed in sheaths of wood on the back. The bands round the chief's legs are of white seeds sewn on linen."

ANOTHER VIEW OF THE CEREMONIAL DANCE AFTER A HEAD-HUNTING EXPEDITION: THE SHIELDS AND SPEARS STACKED IN THE CENTRE OF THE DANCE-GROUND; AND THE HEADGEAR OF THE DEFEATED MAN BEFORE THEM.

THE LIFE OF THE NAGA HEAD-HUNTERS:  
SKULL-TROPHIES; SPIRIT-WORSHIP; AND "COMMUNITY DRUMMING."



THE CALL TO ARMS IN THE NAGA VILLAGE VISITED BY THE AMERICAN MUSEUM OF NATURAL HISTORY EXPEDITION IN NORTHERN BURMA: WARRIORS DRUMMING ON A HOLLOW TREE-TRUNK, PRODUCING A DEAFENING NOISE.



GRIM EVIDENCE OF HEAD-HUNTING AMONG THE NAGAS, A PRACTICE THE GOVERNMENT IS BRINGING TO AN END: TWO NEWLY-ACQUIRED SKULLS, EACH MOUNTED ON ITS SACRIFICIAL TREE.

*Continued.* mammals and of eight hundred birds, besides reptiles and fishes. In addition to this, they succeeded in taking plaster masks of Burmese, Shans, Kachins, Chins, and Nagas. As might be expected, the superstitious tribesmen were most suspicious of this operation at first. In fact, they could not be persuaded to undergo it until one of the scientists had "shown them how." Mr. Vernay writes the following description of Hathi, a village of the Nagas, a head-hunting tribe living in the Upper Chindwin area: "Hathi, which we visited, was actually the home of head-hunters, and I do not think these have ever been photographed before. . . . In the greater part of this country human sacrifice has been stopped, and when it is practised, the authorities generally send some punitive expedition. In this particular tribe they had made a raid two or three months before, coupled with other tribes, and had secured fifteen heads. In getting to this village we passed through a Kachin village, which, up to 1927, held human sacrifices, but it was agreed not to hold them for the future, five rupees being paid as recompense, together with a small present. The chief told me that no human sacrifices had taken place since that time."



SIGNS OF THE NAGAS SUPERSTITIOUS SPIRIT-WORSHIP: THE LEGS, COMB, FEATHERS, AND WINGS OF A COCK TIED UP IN SKIN AND AFFIXED TO STICKS.

M. ARTHUR S. VERNAY, who sent to us the photographs of the head-hunting Nagas which are reproduced on this page and elsewhere in this issue, took part in the Vernay-Hopwood expedition to Northern Burma for the American Museum of Natural History. The expedition covered a wide area, and collected specimens of nine hundred

*[Continued above.]*



HATHI, THE NAGA VILLAGE VISITED BY THE AMERICAN MUSEUM EXPEDITION: HILL-TOP HUTS SITUATED AT 2178 FEET ABOVE SEA-LEVEL IN THE UPPER CHINDWIN AREA OF THE BURMESE HINTERLAND.

## HEAD-HUNTERS AS QUICK-TIME HOUSE-BUILDERS: THE BURMESE NAGAS.

PHOTOGRAPHS BY THE VERNAY-HOPWOOD EXPEDITION FOR THE AMERICAN MUSEUM OF NATURAL HISTORY, NEW YORK.



IN THE VILLAGE OF THE HEAD-HUNTING BURMESE NAGAS VISITED BY THE VERNAY-HOPWOOD EXPEDITION: THE FRAMEWORK OF A LARGE COMMUNITY DWELLING MADE OF WOODEN POSTS AND BAMBOOS.



NAGAS AT WORK THATCHING THE LARGE COMMUNITY DWELLING WITH ATAP PALM LEAVES: A BUILDING WHICH THEY COMPLETED IN TWO DAYS; MOVING IN AT THE END OF THE SECOND DAY.



HAIRDRESSING IN THE NAGA VILLAGE OF HATHI: THE VILLAGE BARBER AT WORK WITH A LARGE KNIFE AND A WOODEN MALLETT!

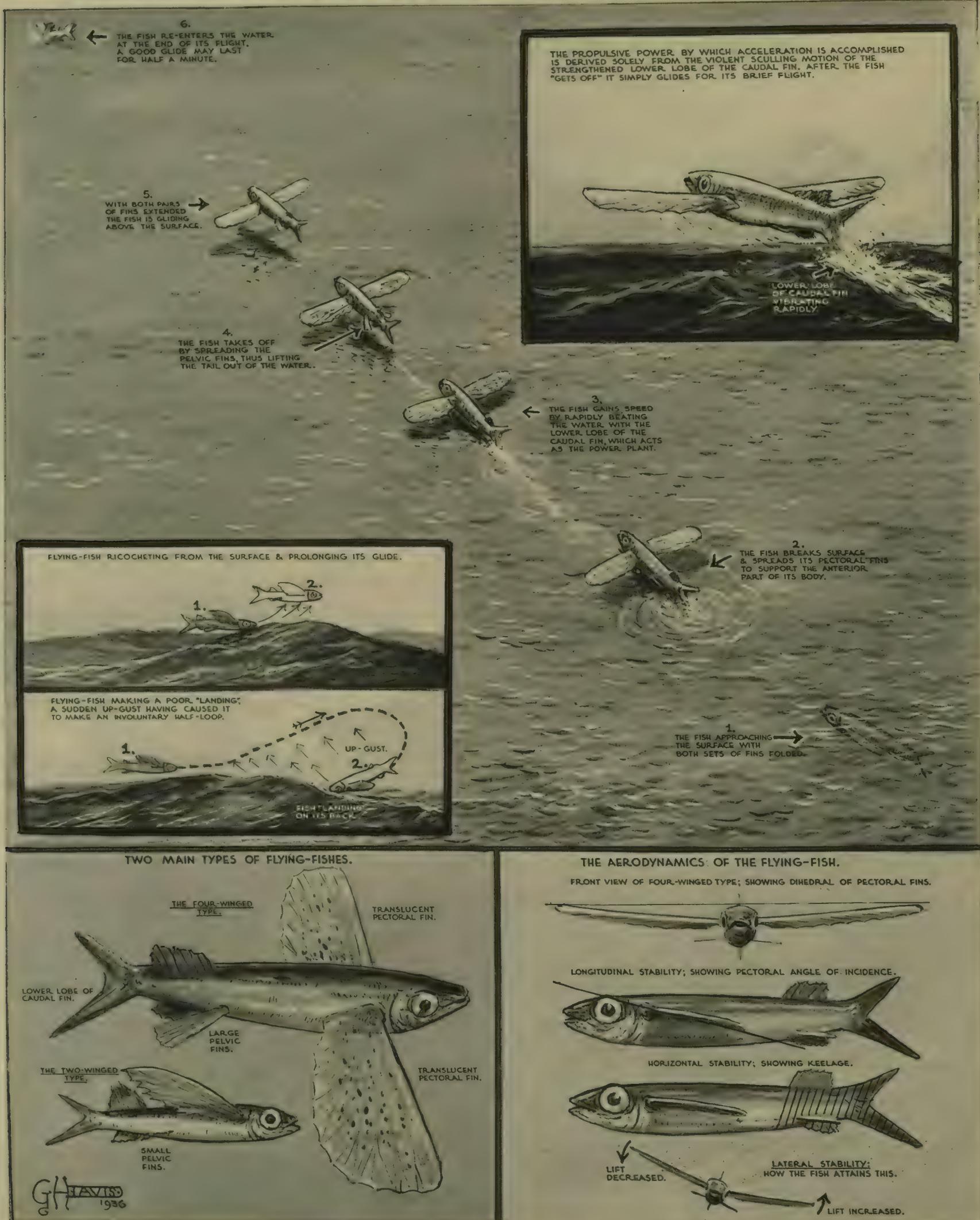


TWO NAGA WOMEN PHOTOGRAPHED OUTSIDE A COMMUNITY HOUSE: BASHFUL LADIES WHO WERE ALARMED BY THE CAMERA AND HAD TO BE ORDERED OUT TO FACE IT BY THEIR CHIEF!

MR. ARTHUR S. VERNAY, who sent us the photographs of the Burmese Nagas reproduced on this and other pages in this issue, took part in a recent scientific expedition to the Burmese hinterland organised on behalf of the American Museum of Natural History. In the course of a most interesting article in the journal of this society he thus describes the Naga village: "The entrance to the village was between two large tree-trunks. Nailed on these were human hands and parts of arms, and, farther into the village, the skulls which had recently been obtained, gruesome relics of religious fanaticism. During the day which we passed with these people they danced the Head-hunting Dance  
(Continued on right.)

## NATURE'S SEAPLANES: HOW THE FLYING-FISH "TAKES OFF" AND GLIDES.

DRAWN BY OUR SPECIAL ARTIST, G. H. DAVIS, WITH THE AID OF AN ARTICLE BY MR. CARL L. HUBBS IN THE ANNUAL REPORT OF THE SMITHSONIAN INSTITUTION.



## THE GLIDE OF THE FLYING-FISH: A CREATURE WHOSE "FLIGHT" CORRESPONDS FAR MORE CLOSELY TO THAT OF AIRCRAFT THAN DOES THE FLIGHT OF A BIRD THAT FLAPS ITS WINGS.

Undoubtedly, one of the wonders of Nature is the flying-fish. Now that the cruising season has started again, of the thousands of English people who will be afloat in southern waters this summer many will have the chance of seeing these little fish, with their transparent, glistening pectoral fins outspread, gliding over the surface. From very prolonged observation, Mr. Carl L. Hubbs, of the Museum of Zoology in the University of Michigan, states that the fish get up the necessary impetus to fly by a rapid sculling movement of the strengthened lower lobe of the caudal fin or tail. When the fish is in the air the pectoral fins are not "flapped" like the wings of a bird, but are simply used as

supporting surfaces, like the planes of an aircraft. The fish, when clear of the water, glides, its flights usually being of quite short duration. Sometimes it prolongs its glide by again dipping the tail and vibrating it in the water. In giving flying speed, according to Mr. Hubbs, the lower caudal lobe makes 50 to 70 complete double vibrations per second. It has further been computed that the fish's speed is about 17 to 20 yards per second just before the "take-off." The flying-fish are clumsy flyers. Though able to make rapid turns, they often collide with each other in the air and sometimes with ships. They have been seen to make involuntary half-loops when struck by up-currents of air.



UNUSUAL PHOTOGRAPHS. I.—A CROWN AND AN ORB ON THE BIG BEN TOWER, LONDON'S MOST FAMOUS "CLOCK CASE."

The recent renovations undertaken at the Houses of Parliament include certain changes in the Clock Tower. This is the first photograph of them published. It shows one of the new crowns and one of the new orbs, coloured and gilt and carved from special sandstone. There are altogether eight crowns and twenty-four orbs

overlooking Westminster on all four sides, so that two crowns and six orbs form the front of each clock face. The photograph was taken from the bell platform, looking north over Whitehall. On the extreme left is seen part of the Admiralty buildings, with their dome. This is the first of a new series of "unusual photographs."

PHOTOGRAPH SPECIALLY TAKEN FOR "THE ILLUSTRATED LONDON NEWS" BY WILLIAM DAVIS.

## NEWS FROM ARMAGEDDON.

FRESH DISCOVERIES AT MEGIDDO, THE ANCIENT STRONGHOLD CONTROLLING A PASS USED BY EGYPTIAN INVADERS OF PALESTINE IN 1479 B.C. AND IN THE GREAT WAR BY LORD ALLENBY OF MEGIDDO.

By GORDON LOUD, Field Director of the Megiddo Expedition of the Oriental Institute of the University of Chicago.

(See Illustrations on pages 1109, 1110 and 1111).

MEGIDDO, or Armageddon, requires little introduction to readers of this journal. Situated at the east end of and controlling the pass through the Carmel ridge, which separates the Plains of Sharon and Esdraelon, it has long figured in the historical records concerning the rise and fall of the near-eastern empires and in the settlement of the tribes in Palestine after the exodus from Egypt. Just as Thutmose III., in his effort to re-establish the strength of the Egyptian Empire after its dark days under the Hyksos invaders, led his army through this pass to meet and battle with the Syrian kings assembled at Megiddo in 1479 B.C., so did the late Lord Allenby follow the same route during the Great War in driving the Turkish army from Palestine.

Excavation of this historical city has been carried out for several seasons by the Oriental Institute of the University of Chicago. During this period, the upper strata, dating from about 350 B.C., at which time the site was abandoned, to about 1000 B.C., were completely removed, while the excavation of the necropolis east of the mound provided valuable evidence for the early dating of the site. Noteworthy in the disclosures of these upper levels were the many stables which, it is believed, Solomon used in his extensive horse-trading. (See I Kings, ix, 15, and article in *The Illustrated London News* of May 26, 1934, page 836.)

The 1935-36 campaign, just completed, has shed considerable new light on this famous stronghold. In this work, the writer was fortunate in the assistance of Mr. Charles B. Altman, Mr. Robert S. Lamon, Mr. O. E. Lind, Mr. R. B. Parker, and Mr. G. M. Shipton. The mound was examined both horizontally and vertically, the former to determine where lay the various "districts" of the successive cities, and the latter to provide the dating sequence. Stratigraphical evidence thus obtained establishes the fact that the site was continuously occupied from about 2000 B.C. (the earliest level yet reached) to the date of its final abandonment; while the material formerly gathered from the necropolis indicates that original occupation began around the middle of the fourth millennium.

At times the city was surrounded by a fortification wall, notably in Stratum XI., around 1700 B.C., when the material employed was sun-dried brick, seldom found at Megiddo; and again in Stratum IV., when a substantial stone wall enclosed the city of Solomon. At other times buildings constructed around the periphery served the purpose of a wall. The gate to the city appears always to have been at the north, approached by a ramp paralleling the side of the mound. The one formerly attributed to the Solomonic city is now established as belonging to the succeeding period, while the true Solomonic gate and approach, immediately under the later one, have now been exposed. In Fig. 1 may be seen the lime-paved ramp of Stratum V., and the stairway and masonry walls, belonging to the Stratum IV. (Solomonic) approach. The pavement of the latter has been removed, while the gate to which it led remains as it was found.

Evidence obtained during the past season allows a tentative assignation of the southern section of the "tell" to an area of private houses of a poorer sort, at least during the Middle Bronze II., Late Bronze, and Early Iron periods. In the eastern portion of the mound has been disclosed a small temple area of the Late Bronze period (after 1500 B.C.) (Fig. 7), with adjoining private houses of better quality than those in the southern district. A sounding here carried through the entire Middle Bronze period indicates the continuous existence of private houses and possible minor public buildings. The large public buildings appear to have been grouped near the city gates at the north.

The Eastern Temple (Fig. 7), the construction of which was begun in Stratum IX. about 1500 B.C., was incomplete or destroyed at the time of Thutmose III.'s conquest of the city. Its various rebuildings during the fifteenth to thirteenth centuries only partially employed the original foundations and walls. It consists of but a single chamber, its broad entrance flanked by gate rooms or general chambers, between which two columns (the base of one found *in situ*) supported the roof of the entrance portico. This one building alone furnishes an excellent example of the many foreign influences to which ancient Palestine was always subject. From the many bronze figurines of "Resheph," a Syrian god of war, originally a god revealing himself in thunder and lightning, two of which are shown in Figs. 3 and 4, found within and near the building, we

may perhaps assign the worship of this North Syrian god to this temple. A gilded bronze statuette (Fig. 6), 21 cm. in height, from the interior of the building further confirms this. A clay model of a sheep's liver (Fig. 5) found immediately outside the door is, as far as the writer is able to ascertain, a unique example in Palestine of an object which played an important rôle in the religion of the Babylonians, where omens revealing the will of the

gods were deduced from an inspection of the liver of sacrificial animals. Egypt's contribution lies in fragments of four basalt and diorite statues, three of which were used as building stones in a late reconstruction of the platform which, in all periods, extended across the end of the *cella*. One of these fragments is shown in Fig. 2. They probably all date from about the XIIth Dynasty, and are therefore much earlier than any part of the temple. However, a hoard of jewellery (Fig. 13) and gold foil, found in the same temple platform wall as were the Egyptian statue fragments, undoubtedly dates from the same age as the temple, namely, the late Hyksos period.

A massive building just within the city gate must remain

Thutmose III. A fine altar or shrine found within a chamber opening off an open court lends a religious significance to this building. It may therefore be the great temple of the city, or, what appears more likely in view of the lack of other cult material, a palace containing a private shrine.

A Stratum V. temple, dating to the end of the eleventh century B.C., architecturally incomplete, furnishes quite a different type of worship (Fig. 16). Herein a shrine was unearthed disclosing a stone horned altar, offering stands, and other cult objects *in situ*. Fig. 15 shows these objects after removal and mending. A small limestone proto-Ionic capital fragment, in all probability a model, also comes from Stratum V., and is interesting for its coloured decoration, and for the fact of its being the earliest example of this type of capital frequently employed in Stratum IV.

Although a cemetery existed outside the city, house burials are common throughout the many successive levels. They are especially prolific in Stratum IX., where the bodies were buried, not in jars or in proper graves, but were carelessly covered with earth, often in groups, and frequently with one lying upon another, suggesting mass burial such as might be necessary in time of siege. One lady of wealth, however, appears to have been given a somewhat better burial. Across her forehead was a gold band, and in her ears were enormous gold and paste earrings; gold rings with gold and paste beads adorned her hair; plain silver rings were upon her fingers; while other jewellery, consisting of silver rings with bezels of gold-mounted scarabs, beads of amethyst, crystal, and paste, as well as gold-capped filigree beads with the interstices filled with dark-blue paste, was found grouped at the shoulder with a gold toggle-pin. A small box, upon which incised bone strips had been applied as decoration, had been placed behind her. Fig. 14 shows the entire group of jewellery, while in Figs. 8 and 10 may be seen at full size the beautifully made earrings. A striking similarity to the jewellery found at Gaza by Sir Flinders Petrie (see *The Illustrated London News* of June 16, 1934, page 979) is at once apparent. This well-stratified burial enables us to date this jewellery to about 1500 B.C., while the actual burial was in all probability made during the great siege in 1479 B.C.

Although conclusively stratified inscriptions have been extremely scarce, the ceramic evidence has been so gratifyingly consistent that the stratification encountered both in areas and in soundings may, with little reservation, be considered conclusive. The earliest stratum yet encountered (Stratum XI.) appears to fall in the overlapping Early-Middle Bronze period, and probably heralds the advent of the XIIth Dynasty (about 2000 B.C.). The next three strata cover practically the entire Middle Bronze period, from the end of the XIIth to the beginning of the XVIIIth Dynasty (about 1580 B.C.). Stratum IX., with its distinctive pottery of duochrome\* decoration consisting

close parallels have been found *The Illustrated London News* of April 27, 1935, page 688), "Amorite" birds (Fig. 12), "Union Jacks," friezes of cartwheels, and ingenious combinations of geometric designs, along with the Late Hyksos jewellery and scarabs, and with true Middle Bronze II. wares, may be considered as bringing to a close the Middle Bronze period with the capture of the city by Thutmose III. (1479 B.C.). True Late Bronze I. pottery, with no Middle Bronze carry-over, is characteristic of Stratum VIII., which covers the long period from Thutmose III. to the end of the XVIIIth Dynasty (c. 1350). There are few foreign imports (white-slipped Cypriote milk-bowls, base-ring wares, and early Late Helladic III. pottery), while the locally made decorated wares bear geometric patterns of lozenges, triangles, etc., in bands running around the barrel of the vessel. There are occasional arrangements of stylised animal and tree groups. Stratum VII. (1350-1200 B.C.) is closely linked to Stratum VIII., its buildings often employing walls of the early stratum. The pottery is characteristic Late Bronze II., the indigenous forms showing a steady degeneration of the Stratum VIII. decorative motives. Foreign imports similar to those of Stratum VIII., along with true "Philistine" wares, are more plentiful. It is interesting to note the quantity of this "Philistine" ware as compared to its peculiar scarcity in Stratum VI. (twelfth century B.C.). Its presence therefore antedates the historical advent of the Philistines at the beginning of the twelfth century B.C.

Stratum VI. abounds with Early Iron Age pottery, such as is found all over Palestine at this period. One unusually interesting specimen is seen in Fig. 11—a long-spouted jug with duochrome decoration consisting of a strange arrangement of a man with land- and sea-animals. He seems to be playing the harp, and, while his setting recalls the myth of Orpheus, the place of discovery of this vase, and its date, direct our thoughts rather to David. The vase, in fact, supplies an almost contemporary illustration of the instrument which banished the gloom of Saul (I Samuel, xvi, 23). Stratum V. falls within the latter half of the eleventh and early part of the tenth century B.C.; while Stratum IV. may be termed "Solomonic."



FIG. 1. THE APPROACH TO THE CITY GATE AT MEGIDDO: A PAVEMENT OF THE ELEVENTH CENTURY B.C., AND LATER MASONRY OF SOLOMON'S CITY—A VIEW FROM THE NORTH-EAST.

The lime pavement on which the man stands dates from the eleventh century. The masonry, including the stairs, belongs to the succeeding city of Solomon. The stairway was apparently a short-cut for pedestrians from the plain below. Close to the top of the stairway are remains of piers of the outer gate, beyond which the ramp continued to the three-chambered gate built into the city wall. At the top of the earlier ramp may be seen foundations of the principal gate. The pavement of its approach, now removed, was originally level with the top of the existing substructure.



FIG. 2. THE HEAD OF AN EGYPTIAN STATUE FOUND IN THE EASTERN TEMPLE AT MEGIDDO.

Fragments of Egyptian statues, dating probably from the XIIth Dynasty, were found used as building stones in the Eastern Temple, of the fifteenth-thirteenth century B.C. The base of one is inscribed with the titles of Ka-y, son of Tehuti-hotep, who is represented in the statue. The statue of Ka-y is of basalt. The head figured here is of diorite.

unidentified until further excavation discloses more than the small portion of it exposed last season. It is of excellent masonry, with walls 2 metres or more in width, and is contemporary with the rebuilding of the Eastern Temple—i.e., with the city rebuilt after the siege of

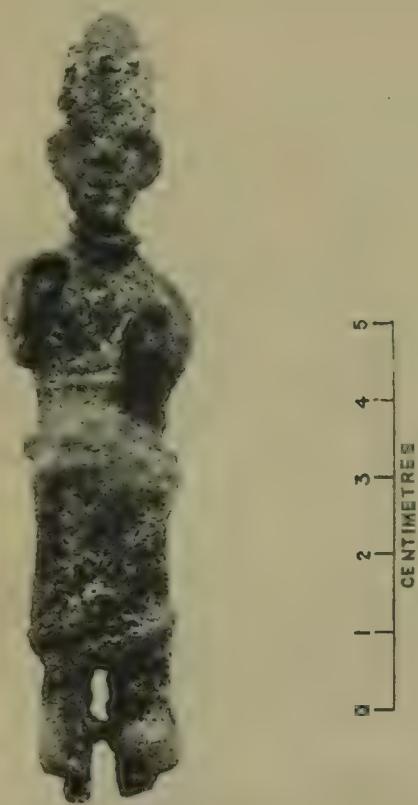
BABYLONIAN RELIGIOUS INFLUENCE IN PALESTINE  
ABOUT 1500 B.C.: REVELATIONS AT MEGIDDO.

FIG. 3. A SYRIAN WAR GOD: TWO ASPECTS OF A SEATED BRONZE FIGURINE, WITH A SILVER COLLAR, REPRESENTING RESHEPH, FROM THE EASTERN TEMPLE AREA AT MEGIDDO.

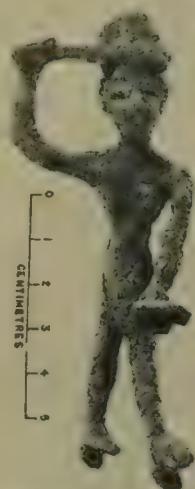


FIG. 4. ORIGINALLY A GOD REVEALING HIMSELF IN THUNDER AND LIGHTNING: A BRONZE FIGURE OF RESHEPH BRANDISHING A CLUB.



FIG. 5. A CLAY MODEL OF A SHEEP'S LIVER (USED IN OMENS) FROM THE EASTERN TEMPLE, MEGIDDO: A UNIQUE EXAMPLE IN PALESTINE OF AN OBJECT IMPORTANT IN BABYLONIAN RELIGIOUS RITUAL.



FIG. 6. A GILDED BRONZE STATUETTE, SUGGESTIVE OF NORTH SYRIA, FOUND IN THE EASTERN TEMPLE: THE FIGURE AS IT APPEARED BEFORE CLEANING; THE RIGHT HAND PROBABLY LOST BY CORROSION; THE LEFT HOLDING A FAN-SHAPED OBJECT OF INCISED GOLD. (HEIGHT, 21 CM.)

THE latest excavations at Megiddo by the Oriental Institute of Chicago University, as described by Mr. Gordon Loud, the field director, in his article on page 1108 of this number, have produced results of remarkable importance for Palestinian archaeology. In particular, they have afforded clear proof of Babylonian influence, especially in the plan of the Eastern Temple (Fig. 7) and the model of a sheep's liver (Fig. 5) as used for purposes of augury. It was from an inspection of the liver of sacrificial animals that the Babylonian priests deduced the will of the gods. The explanatory note on Fig. 7, showing a general view of the building, reads in full as follows: "The Eastern Temple, perhaps dedicated to the cult of Resheph, was originally constructed about 1500 B.C., with walls 3.50 metres (about 11 ft. 6 in.) thick. The existing walls, built upon the original foundations and consisting of several reconstructions, are much narrower and date to the fifteenth-thirteenth centuries. Entrance was through a columned portico and wide doorway. The stairs in the corner lead to a raised platform extending across the end of the *cella*. A broad niche, approximately centred, was built into the wall over and above the platform. The gilded statuette (Fig. 6 above) was found within the *cella*, while the Egyptian statue fragments (see Fig. 2 on page 1108) and the hoard of jewellery (illustrated in Fig. 13 on page 1110) had been built into the wall-face of the platform."



FIG. 7. AFFORDING (IN ITS PLAN AND CONTENTS) CLEAR PROOF OF BABYLONIAN INFLUENCE IN PALESTINE ABOUT THE FIFTEENTH CENTURY B.C.: THE EASTERN TEMPLE AT MEGIDDO, WHERE THE OBJECTS ILLUSTRATED ABOVE WERE DISCOVERED.

CANAANITISH ART FROM MEGIDDO: A WOMAN'S JEWELS;  
A REPRESENTATION OF A HARP LIKE DAVID'S.

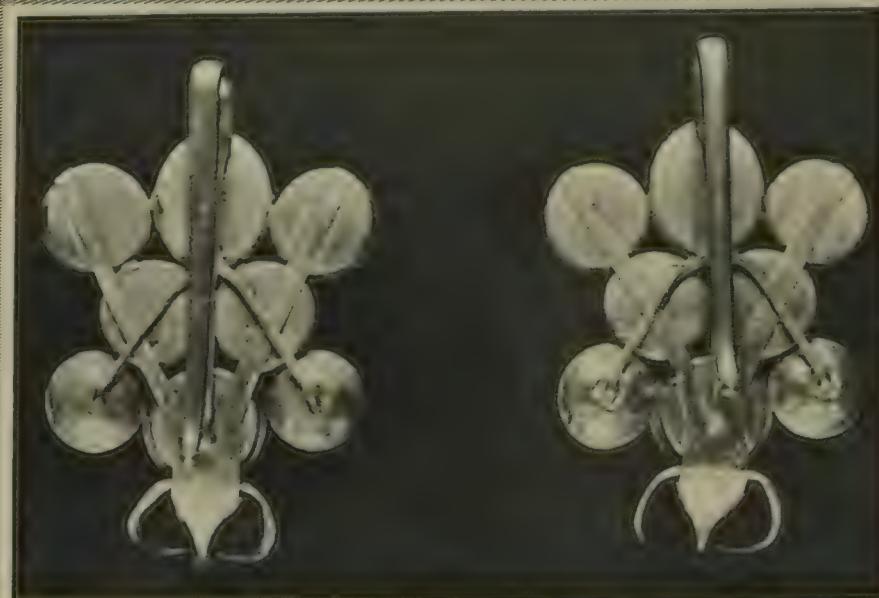


FIG. 8. LARGE EAR-RINGS, FROM THE GRAVE OF A MEGIDDO WOMAN PROBABLY BURIED DURING THE EGYPTIAN SIEGE OF 1479 B.C.: A BACK VIEW SHOWING THE HEAVY GOLD MOUNTINGS. (ACTUAL SIZE.)



FIG. 10. THE SAME PAIR OF BEAUTIFULLY MADE EAR-RINGS AS ILLUSTRATED IN FIG. 8 ABOVE: A FRONT VIEW SHOWING THE FILLINGS OF BLUE PASTE IN GOLD MOUNTINGS. (ACTUAL SIZE.)



FIG. 13. A HOARD OF GOLD JEWELLERY FOUND, WITH A MASS OF GOLD LEAF, HIDDEN IN THE WALL-FACE OF THE PLATFORM IN THE EASTERN TEMPLE (FIG. 7, PAGE 1109): A FLAT CRESCENT (TOP) PIERCED FOR SUSPENSION; TWO LOOPED CRESCENTS; AND A DISK FILLED WITH PASTE. (PROBABLY ABOUT 1500 B.C.)

In his article on page 1108, to which these photographs relate, Mr. Loud suggests that the burial of the woman, on whose remains the jewellery shown in Figs. 8, 10, and 14 was found, probably took place during the great siege of Megiddo in 1479 B.C. He also points out that this jewellery strongly resembles that found at Gaza by Sir Flinders Petrie and illustrated in our issue of June 16, 1934. In connection with Figs. 9 and 11 above, the jar design with a

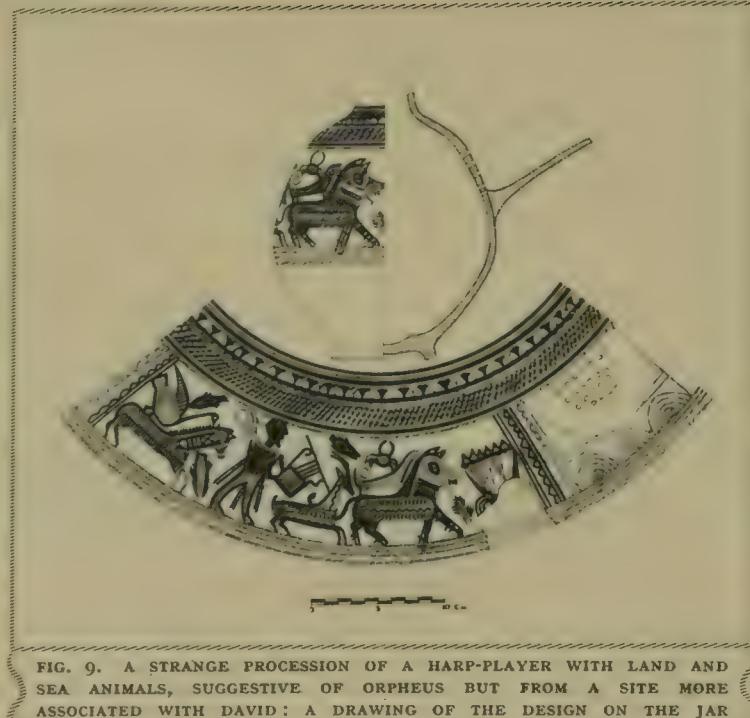


FIG. 9. A STRANGE PROCESSION OF A HARP-PLAYER WITH LAND AND SEA ANIMALS, SUGGESTIVE OF ORPHEUS BUT FROM A SITE MORE ASSOCIATED WITH DAVID: A DRAWING OF THE DESIGN ON THE JAR IN FIG. 11 BELOW.



FIG. 11. AN ALMOST CONTEMPORARY RECORD OF AN INSTRUMENT AS PLAYED BY DAVID TO CHEER SAUL: THE JAR WHOSE DESIGN APPEARS IN FIG. 9 ABOVE. (TWELFTH CENTURY B.C.)

FIG. 12. FOUND AMONG MEGIDDO POTTERY Alike TO THAT FROM RAS SHAMRA: A DUOCHROME PAINTED JUG WITH AN "AMORITE" BIRD AND A MALTESE CROSS. (1550-1479 B.C.)

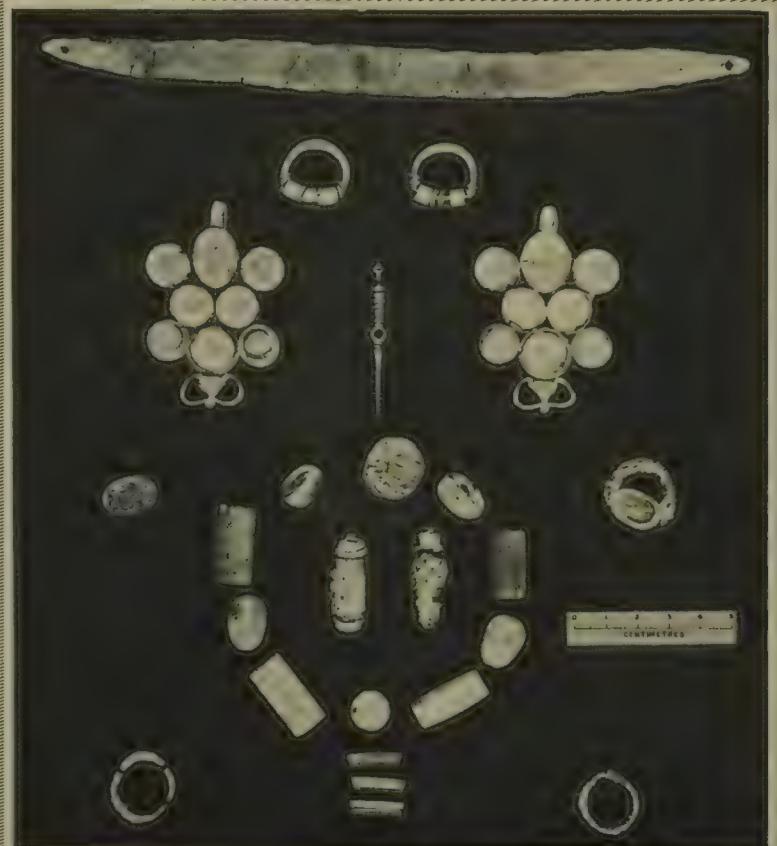


FIG. 14. A RICH MEGIDDO WOMAN'S JEWELLERY SOME 3400 YEARS AGO: (FROM TOP) GOLD HEAD-BAND; HAIR ORNAMENTS OF GOLD AND BLUE PASTE; EAR-RINGS (SEE FIGS. 8 AND 10) AND GOLD TOGGLE PIN; GROUP OF BEADS (CRYSTAL, AMETHYST, PASTE, AND GOLD FILIGREE); GOLD-MOUNTED SCARABS; TWO PLAIN SILVER RINGS.

musician in a setting reminiscent of Orpheus, but found on this Biblical site connected rather with David, recalls that passage in the First Book of Samuel, XVI., 23, where we read: "And it came to pass, when the evil spirit from God was upon Saul, that David took an harp, and played with his hand: so that Saul was refreshed, and was well, and the evil spirit departed from him." The design on the jar is brought out more clearly by the drawing in Fig. 9.

## A MEGIDDO SHRINE OF THE 11TH CENTURY B.C.; AND CULT OBJECTS.



FIG. 15. RITUAL ACCESSORIES OF CANAANITISH RELIGION IN THE ELEVENTH CENTURY B.C., FROM THE SHRINE AT MEGIDDO ILLUSTRATED BELOW: TWO LIMESTONE ALTARS, WITH OFFERING-STANDS MADE OF LIMESTONE AND POTTERY, AND VARIOUS OTHER CULT OBJECTS, AS THEY APPEARED WHEN MENDED AFTER THEIR REMOVAL FROM THE SHRINE.



FIG. 16. SHOWING THE ALTARS AND OFFERING-STANDS ILLUSTRATED IN THE UPPER PHOTOGRAPH, WITH OTHER CULT OBJECTS, *IN SITU* AS DISCLOSED BY EXCAVATION: A SHRINE OF THE ELEVENTH CENTURY B.C., FOUND AT MEGIDDO, ARCHITECTURALLY INCOMPLETE AND REPRESENTING A DIFFERENT FORM OF WORSHIP FROM THAT OF OTHER TEMPLES FOUND THERE.

In that part of his article (on page 1108) which relates to the above illustrations, Mr. Gordon Loud first mentions that, just within the city gate, there was found a massive building, not yet identified, contemporary with the reconstruction of the Eastern Temple (see page 1109) after the siege of Megiddo by Thutmose III. This unidentified building may be the great temple of the city or, more probably, a palace containing a private shrine. After his reference to it, Mr. Loud gives the following account of the shrine here illustrated: "A Stratum V. temple dating to the end of the eleventh century B.C., architecturally incomplete, furnishes quite

a different type of religious worship. Herein a shrine (Fig 16) was unearthed, disclosing a stone horned altar, offering-stands, and other cult objects *in situ*. Fig. 15 shows these objects after removal and mending." A note on Fig. 15 adds: "The two altars are of limestone. The offering-stand to the left of the large altar is of limestone decorated with red paint, while that to the right, with 'windows,' is of pottery with red and black decoration. The small offering-stand in the right foreground is of limestone and is topped with a pottery collar." The other cult objects mentioned above are sufficiently explained by the illustration.



## THE WORLD OF SCIENCE.

### THE CAMEL TRIBE—FROM AMERICA TO ARABIA.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

I WAS assured the other day that there were only two kinds or species of camel: one which has only one hump, and the other, called the dromedary, which has two humps. And I found it a little difficult to convince my informant that his assertion was only approximately correct! But the belief that these two animals are thus correctly named is widespread. Yet, as a matter of fact, it is an erroneous belief. For the term, "dromedary" belongs, rightly, to a swifter, superior breed of the one-humped species, sometimes called the "Arabian camel." It holds the place of the "thoroughbred" among horses, and is used for riding; the slower, less refined type being used for baggage-carrying.

But the single and the double-humped species, so conspicuously different externally, share many structural features in common. The chest, wrist—commonly called the knee—and the true knee, commonly called, as in the horse, the "stifle-joint," bear hard, horny pads from their contact with the ground when lying down. And it is to be noted that their origins, from the persistent contact of these areas with the ground, have become heritable characters, and are present in the young at birth, furnishing us with a good example of the transmission of acquired characters. The two toes are encased within a great, horny pad, engendered as a response to walking on yielding sand. Though both are ruminants, they have a less complicated stomach than the true ruminants, such as sheep and oxen, and two of its three compartments contain a large number of cells, or chambers, which can be stored with water, thus enabling long journeys to be made in waterless areas. Another point in which they and their near relations, the llamas, differ from the true ruminants is in the presence of incisor, or "front teeth," in the upper as well as in the lower jaws. It is to be noticed, however, that this is true only of young animals. After the "milk teeth" have been shed, only the outermost of these upper incisors is replaced and permanently retained. Behind this, divided by a gap, is a large canine or "tusk." In the true ruminants the canine of the lower jaw is remarkable in that it has shifted forwards, and now lies side by side with the incisor teeth, the peculiar shape of which it has assumed. But in the camels and their kin it still retains the typical canine shape, and fits into a gap in the upper jaw between the outermost incisor and the canine.

The most striking feature of the camel is its hump. This is popularly supposed to carry water. But this, as I have already said, is stored in the stomach. The hump

them an injustice. It may, indeed, be that we have not taken the trouble to win their affection. For I was told, not long since, by a friend of mine with long experience of the Arabian camel, that sympathetically treated, the Arabian camel, at least, gives evidence of an affectionate disposition. My informant, a lady, had owned one of this species for some years, and had ridden hundreds of miles in Arabia. Returning after a long absence in England, her mount at once not only recognised her, but gave every sign of genuine pleasure at her return.

If uncomely, camels are, without question, from many points of view, extremely interesting animals. But that interest is greatly intensified when we come to the matter of their origin and ancestry. The original home of the Arabian camel is unknown; for as a wild animal it became extinct ages ago. It is believed, on the evidence of fossils, that its ancestors came from India and made their way thence into Africa, together with the antelopes and other "big-game" animals. Nor are we much better informed as to the Bactrian camel. This is found to-day, in a wild state, in remote parts of Turkestan, extending to the Crimea on the west and Peking in the east. But we know nothing as to the home of its immediate ancestors.

The surprising part of the story is now to come. For it is quite certain that the remote ancestors of the camels came into being in South America. Their descendants, resembling the llama rather than the camel, migrated slowly into North America, and here, we have evidence to show, camels first came into existence, completing their development after migration into Asia. In the little space that is now left to me something must be said of the



THE BACTRIAN, OR TWO-HUMPED CAMEL: A DESCENDANT OF ONE OF THE EXTINCT RACES WHICH MADE THEIR WAY INTO ASIA FROM AMERICA—THE CONTINENT WHERE THE CAMEL FAMILY HAD ITS ORIGIN.

The camel family had its origin in America, whence certain now extinct species made their way into Asia and evolved into true camels—notably the Bactrian species in Central Asia. Their humps are not, as commonly supposed, a storage for water, but consist of masses of fat, serving as a reserve of sustenance.

is merely a mass of fat, to serve, like its reservoirs of water, for sustenance during enforced fasts. The longer the fasting period the smaller grows the hump, till it is reduced to the vanishing point. Why the Bactrian camel should have developed two humps is a mystery yet unsolved. Finally, the camels and their kin, the llamas, differ from all other



THE ARABIAN, OR ONE-HUMPED CAMEL, WITH ITS YOUNG: A SPECIES WHICH MIGRATED FROM INDIA INTO AFRICA MILLIONS OF YEARS AGO WITH THE VARIOUS TYPES OF ANTELOPES AND GIRAFFES, AND THE ELEPHANT.



THE LLAMA WITH ITS YOUNG: AN AMERICAN REPRESENTATIVE OF THE CAMEL TRIBE; THE YOUNG DIFFERING CONSIDERABLY FROM THE BABY CAMEL SEEN ILLUSTRATED HEREWITH, STANDING HIGHER BEHIND, AND HAVING A SHORTER THIGH AND LONGER AND STRAIGHTER LEGS.—[Photographs by D. Seth-Smith.]

mammals in that their red blood corpuscles are oval in shape, instead of round, and conspicuously large. In this they resemble the reptiles—a fact, however, which must not be regarded as any indication of relationship between these two very diverse groups. No advantage, so far as one can see, is derived from this singular departure from the rest of the mammals. In their general shape the camels are inelegant. More of the thigh is exposed than in any other mammals, which reveal little or no more than the "stifle-joint." The Bactrian camel always presents an unkempt appearance, due to the long hair, developed in response to its need for greater warmth.

Unlovely to the eye, as most of us think, they are yet more unlovely in regard to their disposition. For they are "surly" creatures and dull-witted by common consent. Nevertheless, in holding to this view we may do

llamas, a name commonly used to indicate both wild species and domesticated varieties derived therefrom. In their general structure and form they have much in common with the camels. But they are humpless, have shorter and straighter necks, longer ears, and a shorter tail than camels. Also the two toes are each provided with a separate pad, while the body bears a thick coat of long hair.

There are at least two clearly defined wild species, the Guanaco and the Vicugna. The last-named being the smaller of the two. The term "llama" or "lama," should be confined to one of the two domesticated forms of this animal, though it is now commonly used for both wild species and their domesticated derivatives. The other domesticated form is the alpaca, whose hair, a generation ago, was so extensively used for shawls and other forms of clothing in Europe. Like the camels, the llamas, in the service of man, have played a profoundly important part, furnishing beasts of burden, food in their flesh, and milk and clothing.

The Guanaco, of about the size of red deer, has an extensive geographical range, stretching from the mountain passes of the Andean region of Ecuador and Peru to the open plains of Patagonia and the wooded islands of Terra del Fuego, yet nowhere do we find any structural changes taking place in response to these widely different habitats, which we should do if "environment" played as important a part in modifying the shapes of animals as some would have us believe. The Vicugna is smaller and more slender than the Guanaco and lives in herds on bleak mountain ranges bordering on the region of perpetual snow, throughout Peru, in the southern part of Ecuador, and as far south as Bolivia. In its habits it resembles the chamois of the European Alps. Its hair is extremely delicate and soft, and highly valued for weaving.



THE CHARM OF THE ROCK AND WATER GARDEN—A BRANCH OF HORTICULTURE IN WHICH THE KING HAS SHOWN PARTICULAR INTEREST: THE GORGE AT CHELWOOD VACHERY, SUSSEX.

Our photograph of this beautiful expanse of rock and water garden at Mr. F. J. Nettlefold's country seat at Chelwood Vachery, Sussex, claims special attention in view of the interest which the King has shown in rock gardens. In the course of his visit to the Chelsea Flower Show, it will be recalled, his Majesty talked of growing rock-plants at Fort Belvedere. The Gorge at Chelwood Vachery was designed and executed by Gavin Jones, the garden architect, and took two years to complete. The huge stone boulders came from Cheddar and, in the aggregate, weigh nearly 500 tons. The water is the overflow from a powerful spring which supplies the house, gardens, farm, and outbuildings, and has never been known to run dry, even in the severest drought. The spring is mentioned in *Doomsday Book*;

and, incidentally, the name Vachery is derived from the old Norman French word "Vacherie," meaning a place where cows are kept. After running over the rocky gorge, the spring falls into a trout stream on the edge of the forest. The trout stream has its source from other springs flowing into it from the heart of the forest, near a place known as "The Isle of Thorns," and eventually finds its way into the River Medway and so into the Thames. When Mr. Nettlefold came into possession of Chelwood Vachery, the woods were very much overgrown and the overflow from the spring went through an almost tropical tangle of undergrowth and trees which quite obscured it from the view. This makes the delightful garden, which is the subject of our photograph, seem even more admirable.—[FINLAY COLOUR PROCESS.]



THE HERO OF TOPENG PLAYS: PRINCE PANJI KUDA RAWI SARENG'GA, SON OF LEMBU AMI LUHUR, KING OF JANG'GALA.

THE SECOND WIFE OF PRINCE PANJI KUDA RAWI SARENG'GA: DEWI CHANDRA KIRANA, PRINCESS OF KEDIRI.

ANOTHER PRINCESS OF KEDIRI, A MAINLAND KINGDOM ASSOCIATED WITH PRINCE PANJI'S ADVENTURES: DEWI SANU HOYI.

DEPUTY CHIEF OF BALI, ON WHICH ISLAND PRINCE PANJI LANDS AFTER HE HAS BEEN SHIPWRECKED: RADEN JAYA CHANDRA.

**I**N an article on her very interesting drawings, Miss Jeune Scott-Kembell writes: "The most important phase of the Javanese theatre, affording the greatest artistic scope, is that known as the Topeng. In the Topeng plays generally about ten persons take part. Only when playing before the Sovereign are the masks removed; the play is then called the Wong. The Topeng represents the time when Hindu art, literature, and religion were spreading over the island. The subject is almost invariably taken from the adventures of the hero of Java, Prince Panji. His escapades are at times hard to follow, as various manuscripts give different versions. Great poetical

licence has been taken with his exploits, and Sir Stamford Raffles thought he may have been an Indian adventurer whose interest the King of Jang'gala felt it wise to secure. The texts speak of him as son of the King of Jang'gala, and grandson of Dewa Kasuma, who reigned in the ninth century A.D. At an early age Panji marries Dewi Angrene, against his father's wishes. She is later put to death. Panji embarks with her body and is shipwrecked. He arrives at Bali, and, assuming a different name, raises an army, crosses to the mainland, and weds Dewi Chandra Kirana, Princess of Kediri. Here his army attacks that of an impostor,



A SOLDIER TYPE AMONG TOPENG CHARACTERS: THE MASK OF BRAJUL DARAT, ONE OF PRABU JAKA'S WARRIORS.

ANOTHER EXAMPLE OF "THE BROAD MOUTH AND PROMINENT EYES OF THE POWERFUL WARRIOR": RANG'GA TISIRA TUNHA.

THE SERVANT OF PRINCE PANJI KUDA RAWI SARENG'GA: JARUDEH—A CURIOUS MASK DECORATED WITH SYMBOLIC INSIGNIA.

A BROTHER OF THE ADVENTUROUS PRINCE PANJI: RADEN ANDAGA, SON OF LEMBU AMI LUHUR, KING OF JANG'GALA.

who in his absence has arrived at Jang'gala and passed himself off as the real Panji. After his victory Panji returns to Jang'gala. Some of the masks depict a period two or three hundred years later than the Panji romances, and tell the story of Menak Ging'ga, King of Balambangan. The Topeng masks are the most beautiful objects of the theatre that the Javanese have evolved. They have captured the facial expression of human moods with delightful candour; and it is in these masks that Javanese artistry and workmanship is supreme. The masks are carved from a wood of very soft texture and light weight, necessary if the players are to perform their

parts in comfort, as some of them are rather large. A small slit is left for the eye, and an artificial one is painted in above, so that the performer's eye is barely seen, and is not needed to give expression to the face. The nose is generally the most prominent feature, sometimes attaining proportions that rival that of De Bergerac. It is strange on looking at the back to find no hole into which the performer can put his own nose. This is explained by the fact that the Javanese have rather flat faces. There is no mouth cavity, as the performer does not, when wearing the mask, speak his own part; this is done for him by the Dalang or stage



WITH A NOSE RIVALLING IN SIZE THAT OF CYRANO DE BERGERAC: THE MASK OF RAJA MALA, A FRIEND OF PRABU JAKA.

ONE OF "MANY ANIMAL FACES INCLUDED AMONG MINISTERS OF THE COURT": RANG'GA MEGAN-TARA, MINISTER OF PRABU JAKA.

WITH THE USUAL GOLD TEETH, BECAUSE OF JAVANESE OBJECTIONS TO "WHITE TEETH LIKE A DOG": GELAP NGAMPUR.

A THIRD VARIATION IN THE MILITARY TYPE OF TOPENG MASK: MACHAN LAUT, ONE OF PRABU JAKA'S WARRIORS.

manager. A piece of fibre string is plugged into two holes inside the mask, forming a loop which the player grips with his teeth. The teeth are nearly always gold, as the Javanese considered it an insult to be represented with white teeth like a dog. As a rule no ears are attached, but often parts of the head-dress and black curls are carved. The masks show great originality. One can recognise the supercilious lady of the Court, the ugly and spiteful sister, the old wrinkled and toothless sage, the pert waiting-maid, the high brow and finely chiselled features of the wise ruler, the broad mouth and prominent eyes of the powerful warrior, and the many animal

faces included among the Ministers of the Court. Perhaps the most striking thing is the variety of colours used; some recall brilliant tropical flowers, and others have the delicacy of rainbow tints, while some, mainly grey, give one a chilly feeling, which, combined with the cold stare of the eyes, is very indicative of the character portrayed. When the Topeng is performed, with characters dressed in traditional costumes and headgear, it is a thing of great beauty to watch. But a few years ago it tended to become rare in its entirety. However, the Dutch Government have taken it up, so that we shall not lose this most refined and delightful of entertainments."

## MASTERPIECES OF JAVANESE THEATRICAL ART: EXQUISITE TOPENG MASKS.

## ROYAL ASCOT WITHOUT THE ROYAL FAMILY—BUT NO PUBLIC MOURNING.



THE CHIEF EVENT ON THE OPENING DAY OF THE ASCOT MEETING, THIS YEAR SHORN OF ALL ITS ROYAL PAGEANTRY, AND WITH THE ROYAL BOX UNOCCUPIED, BUT, THROUGH THE KING'S FORETHOUGHT, AS LITTLE RESTRICTED AS POSSIBLE BY EXIGENCIES OF MOURNING: THE RACE FOR THE ASCOT STAKES.

ROYAL ASCOT, the greatest social event of the racing season and the most fashionable of meetings, which opened on June 16, was this year shorn of its royal pageantry, owing to Court mourning for King George, and, for the first time for many years, the Royal Standard has not flown over Windsor Castle during Ascot week. No members of the Royal Family were present, and the usual State drive of the Sovereign along the course did not take place. The fact that the Royal Box was unoccupied was made less noticeable by the profusion of floral decorations, consisting mainly of pale-blue hydrangeas and delphiniums, and there were masses of flowers everywhere. With his customary forethought and consideration, the King had done everything in his power to prevent the exigencies of mourning from interfering with the success of the occasion and the interests of all concerned. As far back as last February, it may be recalled, after a visit to the British Industries Fair, [Continued opposite.]



THE UNOCCUPIED ROYAL BOX—ITS DESERTED APPEARANCE CONCEALED BY FLORAL DECORATIONS: A FEATURE OF THIS YEAR'S ASCOT MEETING DUE TO COURT MOURNING FOR KING GEORGE.

where he discussed the matter with leaders of the textile trade, immensely affected by Ascot fashions, his Majesty made known his wish that no public mourning should be worn there this year. Nor was it required in the Royal Enclosure. In addition to that, the King had so arranged his engagements that as many members of the royal entourage as possible should be enabled to attend the Ascot races. Except that the first-floor rooms and balcony of the Royal Pavilion have been closed, the meeting has followed the same lines as formerly. On the evening of June 15 (the day before it opened) his Majesty drove over to Ascot from Pirbright, where he had been visiting the Welsh Guards, and inspected the course, with the various improvements made since last year. He also visited the royal stables, containing the horses which he has leased to Lord Derby, and which have run at Ascot. The Ascot Stakes was won by Major Walker's Bouldnor, with Sir P. Loraine's Coup de Roi second and Sir E. Tate's Blue Girl third.

## NOTABLE HAPPENINGS AT HOME AND ABROAD: SOME MEMORABLE OCCASIONS OF THE WEEK.



LABOUR SATISFIED IN FRANCE: STRIKERS' DELEGATIONS ACCLAIMED AT A VICTORY FÊTE OF THE FRONT POPULAIRE AT THE BUFFALO STADIUM IN PARIS.

It was reported from Paris on June 15 that the stay-in strikes, begun some three weeks before, had virtually ended, and there was an almost general return to work in heavy industries, while, with a few exceptions, the position had improved just as rapidly in the provinces. The strikers attributed their success largely to new legislation. During the week-end, June 13-14, many open-air demonstrations, such as the above, organised by the Front Populaire, passed off quietly.



LABOUR DISSATISFIED IN BELGIUM: STRIKERS OUTSIDE AN ARMS FACTORY, GUARDED BY GENDARMES, AT LIÉGE, WHERE THE STRIKE WAS ALMOST GENERAL.

The new Belgian Government formed by M. van Zeeland on June 14 was faced with a serious extension of strikes stimulated by those in France. The congress of Socialist miners in Brussels called a strike in all the coal-fields. Next day nearly all miners ceased work, and a strike in metallurgical industries, already begun at Liège, spread in Hainault. In view of expected strikes at National Arms Factories, the gendarmerie reserve was mobilised.



THE WOMEN'S LEAGUE OF HEALTH AND BEAUTY AT OLYMPIA: FIVE THOUSAND OF ITS NINETY-TWO THOUSAND MEMBERS ON PARADE IN THE ANNUAL DEMONSTRATION.

This year's demonstration by the Women's League of Health and Beauty took place on June 12 and 13 at Olympia. The display of physical exercises, followed by a ballet, was exceedingly attractive. Some 5000 women, of various ages, and some children, took part. All were barefooted, and dressed alike in white silk blouses and black satin shorts. Their leader, Miss Prunella Stack, a girl of twenty-one, succeeded her mother, Mrs. Bagot Stack, who founded the League six years ago and died last year. The original membership of 16 has grown to 92,000.



THE OPENING OF THE NEW AIRPORT AT SHOREHAM: A FEATURE OF A SEASIDE RESORT LIKELY TO BECOME "AS ESSENTIAL AS A RAILWAY STATION."

The new airport at Shoreham, a joint enterprise by the boroughs of Brighton, Hove, and Worthing, was opened on June 13 by the Mayors of the three towns. In a letter congratulating them on their farsightedness, the Air Minister (Lord Swinton) remarked that an aerodrome might well become as essential to a seaside resort as a railway station. On the opening day an aerial competition was held, in which British, French, German, Belgian, and Dutch pilots took part, and some eighty aeroplanes and 5000 spectators were present. A display of flight aerobatics was given by three Gauntlet fighters of No. 19 Squadron, R.A.F.

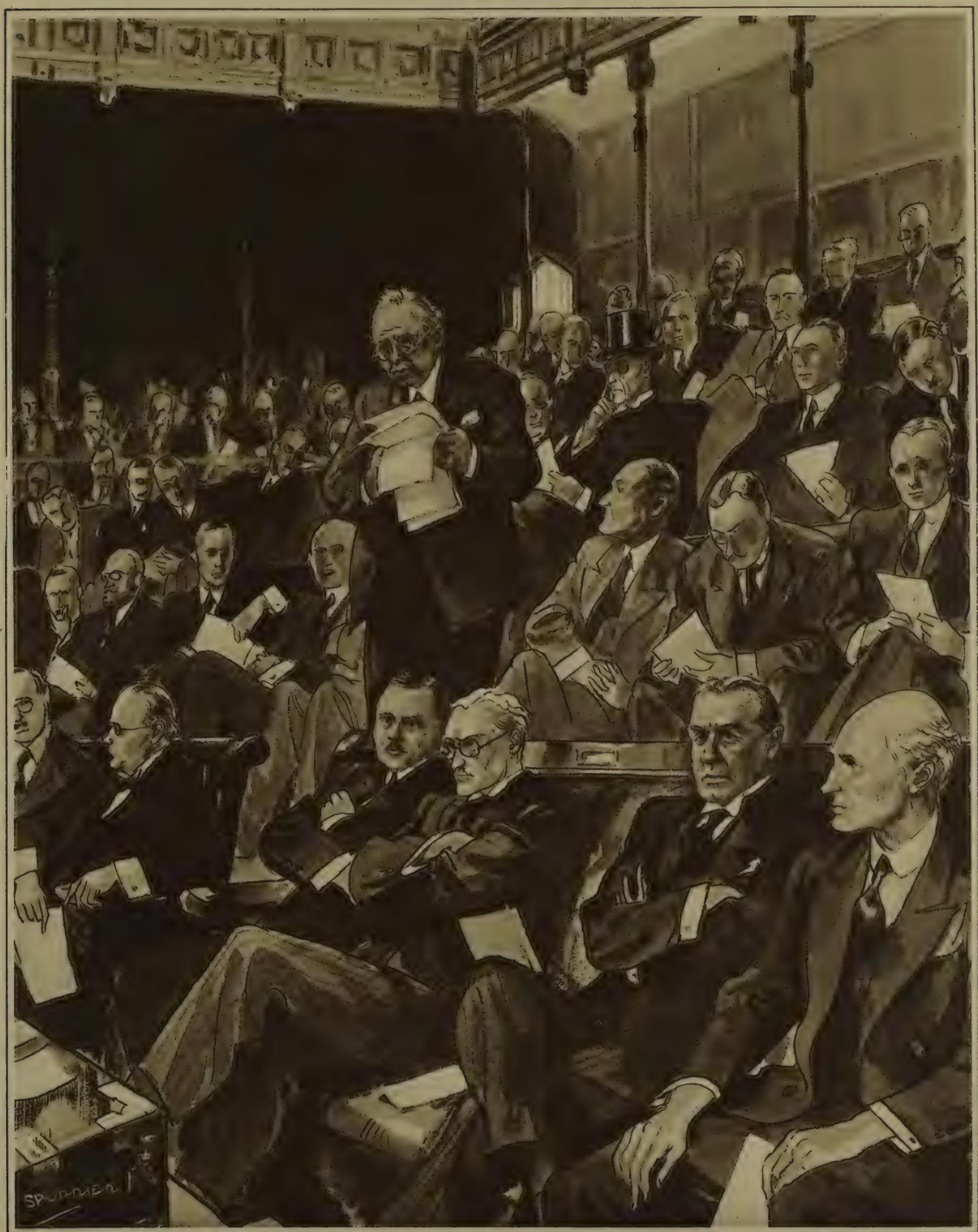


"CÆSAR IMPERATOR" IN FLOWERS: A FLORAL PORTAIT OF THE KING OF ITALY AT GENZANO.

At the Feast of Corpus Domini the main street of Genzano, near Rome, is paved each year with flowers, in designs of a religious and patriotic character. This floral portrait of the King of Italy bears the inscription "Victorius Emanuel III Caes. Imperator"—an allusion to his Majesty's new title, Emperor of Abyssinia.

## MR. J. H. THOMAS IN HIS "DARKEST HOUR": FAREWELL TO PARLIAMENT.

DRAWN BY OUR SPECIAL ARTIST, STEVEN SPURRIER R.B.A.



"I NEVER CONSCIOUSLY GAVE A BUDGET SECRET AWAY": MR. J. H. THOMAS MAKING HIS STATEMENT TO THE HOUSE, ANNOUNCING HIS RESIGNATION AS MEMBER FOR DERBY AFTER TWENTY-SEVEN YEARS' SERVICE.

As a further result of the recent Tribunal, which had already led to his resignation as Colonial Secretary, Mr. J. H. Thomas on June 11 announced in Parliament that he would also resign his seat as M.P. for Derby, where he was first elected in 1910. During his statement, after which he walked slowly out of the Chamber, he declared: "I am entitled to say, and I do say to this House, that I never consciously gave a Budget secret away. . . . I was urged, and especially by my most loyal supporters in Derby, to stick fast and not resign. . . . I have rejected that advice." Mr. Thomas thanked all parties "for their kindness, thought, and

generosity over a period of twenty-seven years," and referred to his wife's continued belief in him "in this, the darkest hour of my life." After his departure, Sir Alfred Butt announced his own resignation (as Unionist Member for Balham and Tooting) and also left the House. The Prime Minister expressed the sympathy of the House with Mr. Thomas, and hoped they would never again witness so painful a scene. To the right of Mr. Thomas is seen Sir Austen Chamberlain (in top hat). In front (right to left) are Sir John Simon, Mr. Baldwin, Mr. Ramsay MacDonald, Mr. Ormsby-Gore, the new Colonial Secretary, and Mr. Churchill.

## ARAB RIOTS IN PALESTINE AND THE MEASURES TAKEN FOR THEIR SUPPRESSION: DISORDER IN JAFFA AND ELSEWHERE.



A STREET IN JAFFA BARRICADED IN ORDER TO PREVENT THE PASSING OF ARAB DEMONSTRATORS: BRITISH POLICE, PROTECTED BY BARBED WIRE AND BARRELS FILLED WITH SAND, STANDING BEHIND A MACHINE-GUN ON THE GROUND.



A VARIETY OF VEHICLES BEING USED BY THE POLICE IN JAFFA FOR CONVOY AND PATROL WORK: A CIVILIAN TRUCK, AN OPEN POLICE TENDER, AN OPEN POLICE TOURING CAR, AND A FENCED POLICE TENDER (LEFT TO RIGHT).



TURBULENCE IN THE OLD CITY OF JAFFA CONSTITUTING ONE OF THE GREATEST PROBLEMS FOR THE POLICE: ARAB DEMONSTRATORS GATHERING AFTER MIDDAY PRAYERS.



THE CONTINUANCE OF THE ARAB STRIKE AND OF ANTI-JEWISH DISORDER: A CROWD OF THE ARAB ORTHODOX COMMUNITY FORMING A DEMONSTRATION IN JAFFA AFTER SUNDAY PRAYERS.



A RIOT IN JAFFA ARISING FROM THE REMOVAL TO A DETENTION CAMP OF THE OWNER OF A LEADING ARAB NEWSPAPER: THE ARRIVAL OF BRITISH POLICE NEAR THE TOWN SQUARE WHERE THE DEMONSTRATORS WERE GATHERING; SHOWING (X) A BRITISH MAGISTRATE ORDERING THE ARABS TO DISPERSE.



A PALESTINIAN CORPORAL IN FULL RIOT KIT: AN ESCORT FOR WORKERS WHO HAD REPLACED STRIKERS AND HAD REASON TO FEAR INTIMIDATION.



THE UNIFORM OF A BRITISH POLICE OFFICER: A GUARDIAN OF THE PEACE IN JAFFA.



OLD TURKISH GREAT WAR TRENCHES (CENTRE FOREGROUND AND LEFT CENTRE) USED BY ARABS FOR AMBUSHING CONVOYS ON THE JERUSALEM-JAFFA ROAD (LEFT): THE SCENE OF SHARP FIGHTING BETWEEN BRITISH TROOPS AND ARAB SNIPERS.



COUNTER-MEASURES AGAINST A COMMON METHOD OF ARAB RIOTING: A PARTY OF BRITISH TROOPS AND POLICE ON THE ROOF OF A HOUSE PREVENTING STONES BEING THROWN FROM NEIGHBOURING ROOFS ON POLICE IN THE STREETS.



A PARTY OF ROYAL SCOTS FUSILIERS BLOCKING A STREET IN JAFFA TO PREVENT THE PASSING OF DEMONSTRATORS: SHOWING (X) THE OFFICER IN CHARGE: SOME OF THE MANY REINFORCEMENTS BROUGHT TO SUPPLEMENT THE PALESTINE GARRISON.



ARSON OF JEWISH PROPERTY IN THE NEIGHBOURHOOD OF JAFFA: A TIMBER-YARD FIRE WHICH BLAZED FOR TWENTY-FIVE HOURS IN SPITE OF THE EFFORTS OF THE JAFFA AND TEL AVIV FIRE BRIGADES AND THE ASSISTANCE OF POLICE.



ARAB OBJECTIONS TO THE EXILE OF FAHMY BEY NASHASHIBI, PRESIDENT OF THE MOTOR STRIKE COMMITTEE, WHO WAS REMOVED TO A DETENTION CAMP IN THE SINAI DESERT: A STREET DEMONSTRATION IN JAFFA.

The improvement noticed in the Palestine situation about Whitewash was not maintained during the weeks that followed. Firing, bombing, wire-cutting, and other acts of destruction were frequent throughout the country. It was observed that the recognised Arab leaders were not the culprits and were no longer leading public sentiment, and that the more moderate leaders, those who are opposed to violence, have been intimidated and repudiated. Many small bands throughout Palestine were co-operating in the campaign of violence. So serious was the situation that on June 12 the High Commissioner, Sir Arthur Waughope, issued an Ordinance

making additional regulations to the Palestine Defence Order in Council of 1931. The amendments impose the death penalty or life imprisonment for various offences, notably, firing at a member of His Majesty's forces or the police or throwing bombs with intent to injure persons or damage property. Further, they impose imprisonment for life on persons convicted of interfering with or damaging harbours, railways, roads, power stations, water supplies, telegraph, telephones, or aircraft. By most responsible people in Palestine the severity of the new regulations was welcomed, but many thought that they would begin to make an impression only when examples

were made of their enforcement. The intransigence of leading Arab opinion was shared by the views expressed recently by Amin Husseini, Grand Mufti of Jerusalem and religious head of the Moslem Supreme Committee. He was reported in the "Evening Standard" as saying: "Our demands remain the same. We will not move towards agreement until Jewish immigration and the selling of land to Jews has been stopped. We want the establishment of a National Government on a democratic basis. We do not want a Royal Commission... My opinion is that the only way for England to bring peace into Palestine is to make a treaty of

alliance with the Arabs." Of the photographs on these pages the majority was taken in or near Jaffa, where the police have had an exceptionally difficult task. Hardly a day there has passed without a riot. One of our photographs shows Turkish trenches of the Great War at Deir Yasin, in the hills west of Jerusalem. They have been used by Arab snipers to ambush convoys on the Jaffa road; and on May 31 was the scene of sharp fighting between British troops and Arabs. The network of defences is so strong that it would need great force to capture the positions by assault. On many other roads in the country sniping and ambushing have been common.

A WINDOW ON THE WORLD:  
NEWS FROM FAR AND NEAR.

THE FRUITLESS ATTEMPT TO TOW THE "HERZOGIN CECILIE" OFF THE ROCKS: THE FAMOUS SAILING-SHIP AND THE TWO TUGS WHICH NEARLY SUCCEEDED IN FLOATING HER.

Two tugs strove for four hours to draw the "Herzogin Cecilie" off the rocks into deep water on June 10. It will be recalled that this famous sailing-ship went aground on April 25, on the South Devon coast between Bolt Head and Bolt Tail. It was authoritatively stated that had the tide risen another six inches the ship would have come off. Her bow could be seen lifting to the swell.



THE QUESTION OF A HABSBURG RESTORATION RAISED BY STATEMENTS IN THE OFFICIAL VIENNESE NEWSPAPER, THE "REICHSPOST": STEENOCKERZEEL, BRABANT, BELGIUM, PLACE OF EXILE OF THE ARCHDUKE OTTO.



THE ARCHDUKE OTTO VON HABSBURG AS A CIVILIAN—  
A BOWLER-HATTED YOUNG MAN AMONG THE CROWD  
ON A PARIS BOULEVARD.



THE ARCHDUKE OTTO VON HABSBURG AS SOLDIER AND IN  
TRADITIONAL DRESS: THE HEAD OF THE OLD IMPERIAL  
HOUSE.



THE ARCHDUKE OTTO AS AUSTRIAN 'PATRIOT': THE SON  
OF THE LAST DUAL MONARCH IN NATIONAL COSTUME.

A declaration appearing in the "Reichspost"—the important official Viennese newspaper—on June 16 was generally taken to presage important new developments with regard to Austria and the Habsburgs. This declaration included such passages as: "There is no international obligation existing for Austria which would prevent her from choosing independently her own state form or from calling Otto back. . . . In no circumstances will a monarchistic restoration be carried through in the form of a *coup d'état*. The Austrian Government will never encourage such a step, or even make a hint that they would tolerate it. Otto himself rejects any other than the constitutional method. . . . The masses of the Austrian people show increased sympathy for the monarchy." The possibility of a plebiscite seemed indicated.



A CHARMING LADY WHIP AT THE RICHMOND HORSE SHOW: MISS J. COLEBROOK DRIVING  
THE WINNING PAIR IN THE MARATHON.

Miss Josephine Colebrook distinguished herself greatly at the Richmond Royal Horse Show. On June 11 she drove the winning pair in the Marathon from Hyde Park to Richmond. On June 13 she scored another triumph when she drove the drag belonging to her father, Mr. F. J. Colebrook, of Fulmer, Bucks, winning the William H. Moore Challenge Cup for the best coach in the Marathon. Miss Colebrook, who is nineteen, also demonstrated her versatility by driving a Shetland pony in the parade of prize-winners.



WINNERS OF THE "BYSTANDER" LADIES' SCOTTISH FOURSOMES: MISS ROBERTSON-  
DURHAM AND MISS HELEN NIMMO.

Miss Helen Nimmo (Falkirk Tryst) and Miss Robertson-Durham (Gullane) (4) beat an English pair, Miss Phyllis Wade (Ferndown) and Miss Julia Hill (Surbiton) (3), at the nineteenth hole in the final of the "Bystander" Ladies' Scottish Foursomes Tournament on the Arran Course at Turnberry, on June 12. The defeated semi-finalists were Mrs. Q. M. McCall with Mrs. J. Paterson; and Mrs. W. Greenlees with Miss M. Barton.

## THE CAMERA AS RECORDER: THE SOLAR ECLIPSE; AND OTHER TOPICS.



ISILO CAMP: WHERE ERITREAN DESERTERS FROM THE ITALIAN FORCES ARE DETAINED IN NORTHERN KENYA.



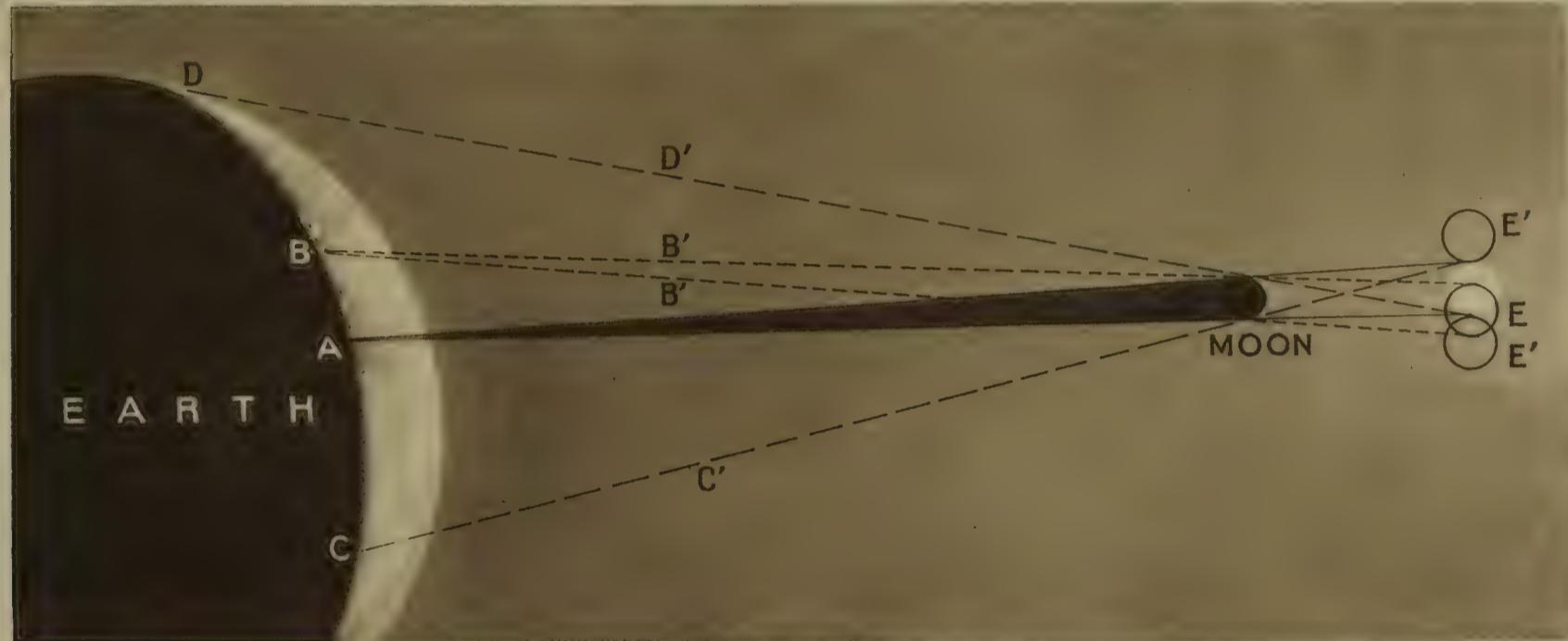
ITALIAN ASKARI DESERTERS AT ISILO: A GROUP WITH TWO MEN STILL RETAINING CHEVRONS ON THEIR ARMS.



DAILY LIFE AT ISILO: A PARTY OF INTERNED MEN GOING TO GET WATER IN OIL DRUMS.

A number of Italian native troops were interned in Kenya during the Italo-Abyssinian war. Photographs of some of these men were in our issue of May 23. It appears that they were Eritreans and had been brought South on the understanding that they would be fighting the British. When they found they were fighting the Abyssinians, however, a number of them deserted. They made an attempt to join the Abyssinians, who are of the same blood as themselves, but were detained while

attempting to pass through British territory. They were then put into an internment camp at Isiolo (about forty miles north of Mount Kenya) under a guard of the King's African Rifles. Recently, according to an official statement, thirty-one of the prisoners escaped from the internment camp. They were pursued and some of them shot by the guards who were trying to round them up. Our photographs show interned men at Isiolo, many of them retaining vestiges of their Italian uniforms.



THE SOLAR ECLIPSE OF JUNE 19: A DIAGRAM (NOT TO SCALE) SHOWING HOW IT WAS VISIBLE IN DIFFERENT DEGREES FROM DIFFERENT PARTS OF THE EARTH.

An eclipse of the sun occurred on June 19 at a time when, in England, the sun was just appearing above the horizon. In the greater part of Europe the eclipse was partial only; but there was a zone of total eclipse running from the Pacific across Asia to the Mediterranean. Its longest duration was in Siberia, and there a number of scientific expeditions, notably from Great Britain, America, France, and Russia, were awaiting it. The diagram above shows how the moon eclipsed different parts of the sun's surface according to the observer's point of view on the earth. At A, the extremity of the cone of lunar shadow, the eclipse was total. From B (northern France and southern England), as much of the sun remained visible as the position of the circle E indicates. Its position is determined by the continuation of the lines B', which begin at B and are drawn to the edges of the moon. At C, near the Equator, and at D, not far from the North Pole, come the limits of the eclipse, for the lines of sight C' and D' pass respectively above and below the sun's disc. The map on the right shows how the zone of eclipse was also limited (to the east and west) by the fact that outside the area enclosed by the dotted lines the sun was below the horizon at the time. The line running through the British Isles marks the points where the eclipse began exactly at sunrise.

Map from data by the "Connaissance des Temps."

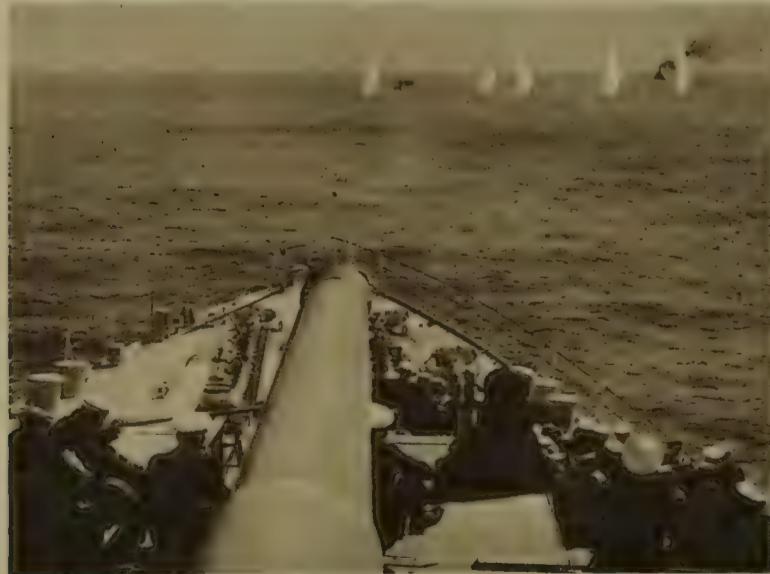
Drawings by M. Lucien Rudaux.



THE AMOUNT OF THE SUN'S SURFACE ECLIPSED AT PARIS: A SLIGHTLY GREATER ECLIPSE THAN THAT VISIBLE IN THE SOUTH OF ENGLAND.



THE PART OF THE EARTH FROM WHICH THE ECLIPSE WAS VISIBLE: A MAP SHOWING THE ZONE OF TOTALITY (BROAD BLACK LINE) AND THE ZONES OF PARTIAL ECLIPSE.



THE AUSTRALIAN NAVY SINKS ONE OF ITS OWN WARSHIPS: A SALVO FALLING BY THE OLD DESTROYER "ANZAC," WHICH FINALLY WENT TO THE BOTTOM.

An interesting and somewhat unusual task was carried out by the Royal Australian Navy recently, when it sank one of its own ships by gun-fire. This was the old destroyer "Anzac," whose period of usefulness was over, and this way of putting an end to her career was chosen as an alternative



AN OBSOLETE DESTROYER MEETS AN END LESS IGNOMINIOUS THAN THE SHIPBREAKERS' YARD: THE "ANZAC" STRADDLED BY A SALVO FROM H.M.A.S. "CANBERRA."

to sending her to the shipbreakers. Some, perhaps, will feel that it is a more honourable end for a warship which was built under the War Programme in 1915-16 than the ignominy of being dismantled and sold as scrap. Good practice was made in the shoot at the "Anzac."

## PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



THE VICTORIOUS UNITED STATES WIGHTMAN CUP TEAM: MISS C. BABCOCK, MISS HELEN JACOBS, MRS. M. FABYAN (SARAH PALFREY), AND MRS. J. VAN RYN. (L. TO R.)

The United States won the Wightman Cup for the sixth year in succession at Wimbledon on June 13, by four matches to three. The matches provided a succession of most thrilling moments; and the final decision was only reached in a series of vantage games of the final set in the last match, when Miss Jacobs and Mrs. Fabyan beat Miss Stammers and Miss James 1-6, 6-3, 7-5.



THE BRITISH TEAM; WHO WERE DEFEATED IN THE WIGHTMAN CUP: MISS F. JAMES, MISS DOROTHY ROUND, MISS R. M. HARDWICK, MISS E. M. DEARMAN, MISS N. M. LYLE, AND MISS K. E. STAMMERS. (L. TO R.)

Probably the best-remembered achievements by British players in the Wightman Cup matches were Miss Dorothy Round's defeat of Miss Helen Jacobs (6-3, 6-3); and Miss Stammers' smashing defeat of Miss Jacobs on the first day (12-10, 6-1). Miss Hardwick, who was playing her first Wightman Cup match, stood up gallantly to Miss Babcock, being eventually defeated 6-4, 4-6, 6-2.



MR. L. H. MYERS.

The Fémina Vie-Heureuse Prize, given for the best English novel of the year, was awarded to Mr. L. H. Myers for his book "The Root and the Flower." The presentation was made at the Institut Français, Cromwell Gardens, London, by Mr. Max Beerbohm, on June 10.



MR. ALFRED M. LANDON.

Nominated Republican candidate for the United States Presidential Elections in November, at the Party's convention at Cleveland. Has been Governor of Kansas since 1933. A lawyer by profession. A "progressive" in politics. Served in the Chemical Warfare Section of the U.S. Army in the war.



DAME HENRIETTA BARNETT.

Died on June 10 after a life devoted to social service; aged eighty-five. Movements initiated or helped by her included the Children's Country Holiday Movement, Toynbee Hall, and the University Settlement System. Founded London Pupil Teachers' Association, being President 1891-1907.



DR. M. R. JAMES, O.M.

Provost of Eton since 1918. Died June 12; aged seventy-three. He had previously been Provost of King's College, Cambridge, and Vice-Chancellor of the University. A great antiquarian; for some time Director of the Fitzwilliam Museum, Cambridge. Wrote the famous "Ghost Stories of An Antiquary."



M. VAN ZEELAND.

Prime Minister of Belgium, having formed a Government of National Union, at the third attempt, on June 13. He himself belongs to the Catholic Party. He was head of the Cabinet which resigned after the recent Belgian General Elections, when the Socialists made big gains.



THE DIAMOND JUBILEE OF GYPSY SMITH: LADY SNOWDEN WITH THE CELEBRATED EVANGELIST (CENTRE) AT THE CENTRAL HALL MASS MEETING IN HIS HONOUR.

A mass meeting was held at Central Hall, Westminster, on June 11 to celebrate Gypsy Smith's Diamond Jubilee as an Evangelist. At the beginning, Mr. Joseph Rank, who presided, read a message of congratulation from the King to Gypsy Smith; Dr. Clinton Churchill, of Buffalo, read a message from President Roosevelt. Among those present were Mr. Lloyd George and Dame Margaret Lloyd George.



THE RULER OF BAHREIN IN ENGLAND: SHEIKH ISA AL KHALIFAH (CENTRE) WITH HIS SONS, IN PICTURESQUE ROBES; AFTER THEIR ARRIVAL AT FOLKESTONE.

Sheikh Hamed ben Isa Al Khalifah, Sheikh of Bahrain, in the Persian Gulf, arrived on a visit to England on June 14. He came to receive from the King the insignia of a Knight Commander of the Indian Empire. On June 15 he called on the Secretary of State for India, and paid courtesy calls at Buckingham Palace and the Duke of York's residence. Later he visited the Tower of London, and arranged to see the chief events of the London Season.

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B Y A P P O I N T M E N T T O H I S M A J E S T Y T H E K I N G

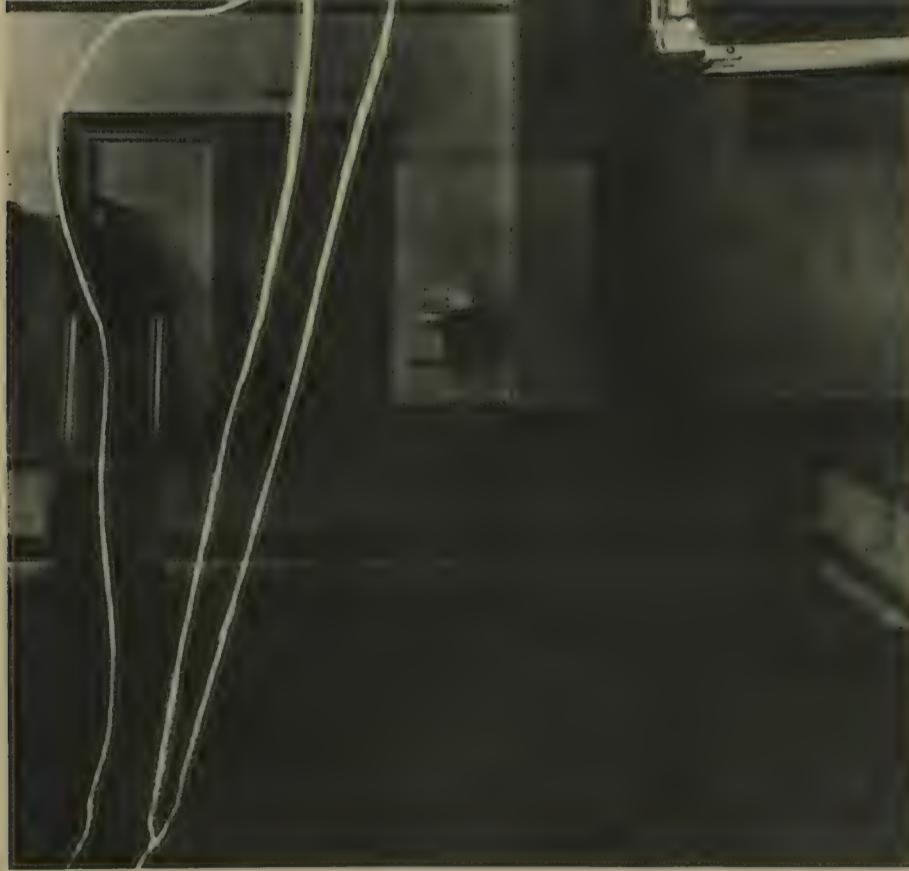
LIGHTS ON THE BODY TO PERFECT THE DIVE:  
THEIR TRACKS RECORDING THE MOVEMENTS MADE.



LIGHTS FIXED TO THE DIVER'S HEAD, BACK AND ANKLE, IN ORDER THAT A PHOTOGRAPHIC RECORD OF HER MOVEMENTS MAY BE MADE—AND HER TRAINING AIDED: FRÄULEIN SCHIECHE READY FOR A BACK SOMERSAULT.



THE DIVER AND HER DIVE RECORDED BY THE CAMERA: A FLASHLIGHT PHOTOGRAPH OF FRÄULEIN SCHIECHE, AND THE RECORD OF HER MOVEMENTS LEFT ON THE PLATE BY THE LIGHTS ATTACHED TO HER BODY.



A COMPLICATED BUT INDIFFERENTLY EXECUTED DIVE OUTLINED IN LIGHT: A NEW SYSTEM IN USE IN GERMANY, WHEREBY THE INSTRUCTOR EASILY BRINGS THE FAULTS OF HIS PUPIL TO HIS ATTENTION, MAKING IT LESS HARD FOR HIM TO CORRECT THEM.

The great care and thoroughness with which Germany is preparing her athletes for the Olympic Games was illustrated by a photograph we published a little time ago of night rowing practice on the Spree, in Berlin. In this page of photographs we give a further example—introducing a new and ingenious method of aiding training. The fact that, once begun, it is impossible to arrest the series of movements that constitutes a dive makes it a very difficult art for an instructor to teach. Hence



THE PERFECT DIVE OF A EUROPEAN CHAMPION: THE LIGHT TRACKS INDICATING THE CORRECTNESS OF FRÄULEIN SCHIECHE'S MOVEMENTS; THE THREE TRACKS ENTERING THE WATER TOGETHER AFTER SKETCHING GRACEFUL CURVES.

the value of the device illustrated here. Lights are attached to various parts of the diver's body—the head, shoulder, back, and ankles—and a record is made of their movements on a plate that is exposed for the whole duration of the dive. With this before him the instructor can make it clear where a fault has been committed, and the diver can far more easily visualise, and so correct, his mistake. Some of these photographs show dives by Fräulein Schieche, who is a European champion.

## BOOKS OF THE DAY.

**I**N the days of ancient Greece every known branch of literature had its special goddess, and the nine Muses guarded, among them, different kinds of poetry and drama, besides history and astronomy. It is amusing to speculate whether the Sacred Nine have had the power of co-opting new members to cover the various literary forms since invented. There might, for example, be Muses of Fiction, Journalism, or Advertising, and the goddess Mnemosyne (Memory), mother of all the Muses, might officiate as patroness of Reminiscence. Her refusal to be put into the shade by her own children may account, perhaps, for the decline of poetry and the predominance of autobiography.

Among recent examples of Mnemosyne's inspiration, one of outstanding importance is "DRAMATIS PERSONAE," 1896-1902. By W. B. Yeats. Illustrated (Macmillan; 8s. 6d.). This volume is not one continuous narrative, but a group of four autobiographical essays of different periods, with intervening gaps, of which the first and longest essay forms the title. Mr. Yeats is a great writer, and when a great writer becomes frank and intimate in reminiscent mood; when he reveals his beliefs and aspirations, describes his own experiences, and tells of other famous people with whom he has been closely associated, then we get something unique and incomparable. That is the feeling I have with regard to this book. Mr. Yeats has a great deal to say, by no means all of it complimentary, but most of it highly entertaining, about George Moore. In a very different mood, one rather of veneration, are his memories of Lady Gregory and John Millington Synge. The last section vividly describes his visit to Stockholm to receive the Nobel Prize for Literature, and is followed by the text of his lecture to the Royal Academy of Sweden, containing an outline history of the Irish Dramatic movement in which he himself played so great a part. The illustrations comprise Augustus John's portrait of Mr. Yeats, W. R. Sickert's portrait of George Moore, and portraits of Lady Gregory, J. M. Synge, and Edward Martyn. There is also a pastel by Mr. Yeats himself of Coole House, one of three old houses in Galway with which his earlier memories are connected.

Another man of letters, who achieved fame, however, in a lighter branch of literature, has given us his own life story in "A LONG RETROSPECT." By F. Anstey (Thomas Anstey Guthrie). Illustrated (Oxford University Press and Humphrey Milford; 15s.). This amusing autobiography is unfortunately posthumous, as the author, who died two years ago, arranged that it should not appear during his lifetime. Unlike Meredith, he makes no fuss about the fact, which he mentions without remark, that his father was a tailor. His mother was an accomplished pianist and organist, and his father was a well-read man, while both had a sense of humour. It was this quality, of course, which earned him a high and assured place in English comic literature. His greatest success was his first book, "Vice-Versa," published in 1882, which not only had an enormous vogue, but opened to him the doors of intelligent society. He subsequently wrote a great many other humorous books, including "The Man from Blankley's," "The Brass Bottle," "The Tinted Venus," and "Voices Populi," originally contributed to *Punch*. The first two of the foregoing stories, as well as "Vice-Versa," were dramatised.

Since the author's memories carried so far back into last century, he was wise to record fully his boyhood years, thus giving us, as he puts it, "a faithful picture of a middle-class home in the early sixties." His later recollections include a meeting with Tennyson. For my own part, I was chiefly eager to see how far "Vice-Versa" was based on his own experiences, and it was satisfactory to find that he has given a very full description of his first

school, which bore a close relation to the story, especially in the character of the headmaster. Very interesting, too, is his account of how the idea of the book arose while he was at Cambridge. His original title for it was "Turned Tables." There is a link of association between the author of "Vice-Versa" and another famous school story. Describing one of his holidays when he was at Crichton House, he mentions: "In August, 1869, we were at Westward Ho! in lodgings, in one of a row of houses which were afterwards converted into the school of 'Stalky and Co.'" In several particulars, Anstey's recollections of his own tastes and characteristics while at Crichton House correspond with my own memories of life at my first school. Among other things, like him, I revelled in the pages of Smedley's novel, "Lewis Arundel," the first novel, I believe, that I ever read.

In spite of his early triumph with "Vice-Versa," one gathers he was a little dispirited in later years because he never again reached the same level of popularity. He does not indulge in any lamentations, but towards the end he says: "My public for all my books after my first has never been large." In the present volume, however, many flashes of his delicious humour occur. Towards the end of his life he took up as a hobby drawing and engraving, and he concludes with a delightful chapter on the many dogs

ground. Through the healing action of time, however, she can now look back on tragic and passionate experiences more calmly and objectively, and tell the story more fully than sixteen years ago.

The main emotional event of her life, which constitutes the central motive of these intimate revelations, was her love for the late Henry Brewster, a distinguished man of letters, who wrote the *libretto* of her opera, "The Wreckers." Although the circumstances as between the lovers were at first a little analogous to those of George Eliot and George Henry Lewes, they did not develop on the same lines. A great feature of this volume is the remarkable "Correspondence between H. Brewster and E. S.," for both were excellent letter-writers and in their exchange of ideas they cover a manifold range of interest. Other dominant phases of the book are Dame Ethel's relations with the Benson family (she seems to have been the original of Edith Staines in "Dodo") and her deep friendship with Lady Ponsonby. This latter brought her into touch with the royal circle, and led, incidentally, to her laying-out a golf-course at Balmoral in the days of Queen Victoria. She was also at one time a friend and neighbour of the Empress Eugénie.

In the concluding section of her book, Dame Ethel Smyth outlines her career as a composer, and indicates the reasons why her music has not had all the recognition that she had hoped for. "It sometimes saddens me," she writes, "to think that during my lifetime I have had no chance of making myself musically known to my countrymen and women as I have done in books—more or less. . . . But in letters I only profess to be a humble autobiographer, equipped with a bucket which I let down as far as it will go into my private well of truth." Having been a militant Suffragette, she is perhaps inclined to exaggerate the influence of masculine prejudice against her work as a composer, and indeed she herself frankly admits that there may have been other causes. All along, however, she has been conscious of antagonism in what she calls "the Machine," that is, the undefined but powerful group of authorities and commercial interests governing the conditions of modern musical production. It must be admitted, I think, that in many ways she has had hard luck, as when the war killed her promising prospects in Germany. Nevertheless, there have been compensations, such as the Smyth Festival of 1933, and by this time she is not embittered. She has become a famous personality, and, through her admirable writings, she has achieved a second reputation which has made her something like a feminine counterpart of Dr. Johnson (of whom she expresses admiration), albeit there is one point of difference in that she has acted as her own Boswell.

As another example of man's inhumanity to woman, Dame Ethel mentions a book in which, she says, one may "realise afresh the stealthy, consistent, absolutely inflexible opposition to women's advancement that men were able and willing to put up not so long ago." The book in question is "NEWNHAM": An Informal Biography. By Mary Agnes Hamilton. Illustrated (Faber; 5s.). This attractive little work outlines the growth of the famous college founded in 1871, when Miss Clough (the poet's sister) opened in Cambridge a house with five resident pupils.

With the foregoing work one may bracket "SHERBORNE, OXFORD AND CAMBRIDGE." Recollections of Mrs. Ernest Stewart Roberts. Introduction by Rose Macaulay. Illustrated (Martin Hopkinson; 7s. 6d.). Mrs. Roberts' father, Dr. H. D. Harper, was to Sherborne School, of which he became Headmaster in 1850, what Thring was to Uppingham. When Dr. Harper

retired in 1877, he had converted it from a small grammar school into a great public school with 300 boys. This book appeals to me, as my wife and I visited Sherborne recently, and she is mentioned in it in connection with the author's memories of Morwenstow.

C. E. B.



THE BASE OF CARL MILLES'S GREAT PEACE MEMORIAL AT ST. PAUL, MINNESOTA: FIGURES OF INDIANS IN WHITE ONYX—SMOKING THE PIPE OF PEACE ROUND THE CAMP FIRE.

with whom he had lived. Of the last one—Mac, a Cairn—he says in his final words: "He is still young, so I have a good hope that he will be with me to the end. I do not want to outlive another of my dogs." This last wish, we are told, was granted, and little Mac survived his master for more than a year.

There have been few practitioners of any art whose achievements have not somehow fallen short of their ideals and expectations. If Anstey was more or less a disappointed man, the sense of frustrated ambition is far stronger in an autobiographical work—in all other respects poles apart from his—which forms the latest reminiscent volume by an eminent but unsatisfied composer—"AS TIME WENT ON. . . ." By Ethel Smyth. With Illustrations (Longmans; 15s.). This book, as the author tells us, is a sequel to her autobiography, "Impressions that Remained," published in 1919, although her two other books, "Streaks of Life" and "A Final Burning of Boats," have, I believe, appeared in the interval. In the present volume she takes up the tale of her life at much the same point where she left off in 1919, and covers partly the same



THE MONUMENTAL STYLE THAT DISTINGUISHES CARL MILLES'S SCULPTURE: THE HEAD OF ONE OF THE INDIANS CARVED ON THE BASE OF HIS NEW PEACE MEMORIAL.

On the opposite page is given a general view of the new Peace Memorial at St. Paul, Minnesota, by Carl Milles, the famous Swedish sculptor. Here are seen a view of the base and a close-up of one of the figures that compose it. The whole work is over thirty-six feet high.

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## A PEACE MEMORIAL IN WHITE ONYX: A 36-FT. MASTERPIECE AT ST. PAUL.



"THE PIPE OF PEACE": CARL MILLES'S GREAT WORK UNVEILED IN THE CITY HALL AT ST. PAUL, MINNESOTA—  
AN INDIAN GOD RISING ABOVE INDIANS ABOUT A CAMP FIRE.

A monumental statue in white onyx, unique in conception, was completed recently by Carl Milles, the famous Swedish sculptor, and has been unveiled and dedicated as a Peace Memorial in the concourse of the new City Hall at St. Paul, Minnesota. At the base of the statue (as is shown in the two photographs on the opposite page) a group of Indians are portrayed gathered round a camp fire and smoking

their pipes of peace. Rising high above them and as if taking shape in the smoke of their pipes stands the majestic figure of an Indian god, holding a peace pipe in one hand and extending the other in a friendly gesture. Our readers are already familiar with the work of Carl Milles, examples of which have several times been illustrated in our pages. The sculptor was born in 1875 near Uppsala.



MESSRS. MALLETT'S annual exhibition in Bond Street has by now become an institution. Its range is so wide, embracing as it does furniture, silver, needlework, porcelain, and such engaging oddments as keys, that all the critic can do is to pick out two or three outstanding pieces, say something about them, and leave the reader to find out for himself what the rest of the show is like. This time, while the majority of the exhibits are of the eighteenth century—



1. A WALNUT DOUBLE-SEAT OF ABOUT 1700: A CHARACTERISTIC PRODUCTION OF THE ENGLISH CABINET-MAKER. WORKING UNDER WILLIAM III.; THOUGH PROBABLY ONE OF THE EARLIEST OF ITS TYPE IN EXISTENCE.

as indeed is inevitable—there are certain much earlier items which are in a class by themselves. There is a fine chest, certainly not later than 1450 in date, which is old enough to satisfy the most fanatic lover of antiquity, and, at the same time, more than good enough to please those who, like myself, don't care how old a thing is so long as it possesses that indefinable attribute we call "quality." With another oak exhibit (Fig. 3), to be dated about 1525, one is still in an age when the veneer of Italian civilisation had not yet reached every corner of England—one of those rare early cupboards with latticed panels, which for several decades have been the darlings of the faker's heart. This example is as it should be, even to the plain simple top (a beautiful colour), and repairs have been limited to the left-hand drawer and the lower centre door. Many people seem to think that the pierced carving to be seen in cupboards of this type (perhaps I should use the more accurate word "hutches"), is due merely to fashion or the exuberance of the workmen: I maintain that our ancestors were more prosaic and more practical than this and that they pierced the panels of their food cupboards in order to provide ventilation for their contents: the things were put together with an eye to use, and decoration came afterwards. When it did, and not till then, it followed the prevailing mode, as in this notable instance.

From these two survivals of vigorous early workmanship, it is a long step to the suave elegance of the walnut double-seat of Fig. 1—William and Mary, c. 1700—

## A PAGE FOR COLLECTORS. AN ANNUAL EXHIBITION OF MOMENT.

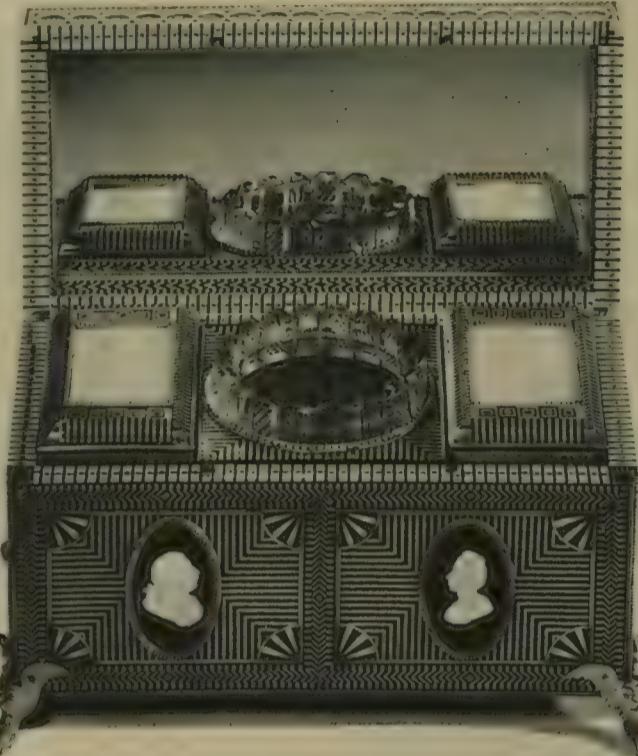
By FRANK DAVIS.

with its easy-flowing lines and gracious curves: from France, *via* Holland, and then transformed into an English idiom. This must be one of the earliest double chairs in existence (they become fairly common during the next twenty-five years, in a simpler form), and it shares with all first-class walnut furniture the additional virtue of a beautiful golden mellow colour—something that only care and time can produce, and which no amount of earnest modern French-polishing can hope to emulate. This quality of excellent colour (I don't like the word "patine") is hardly to be distinguished in a photograph, however good, but it is perhaps worth pointing out that colour is no less important in a piece of furniture (within narrower limits) than in a picture.

Fig. 2 (shown with the three receptacles inside reflected in the mirror of the open lid) belongs to a different category altogether. Made of ivory and rosewood, with medallion portraits of King George III. and Queen Charlotte among others, it was made for the Bath Corporation, and was intended for presentation to the Queen, whose death in 1818 put an end to the project. The tops of the two tea-caddies inside are two Wedgwood plaques, and the medallions are of that glassy substance used by the ex-stonemason James Tassie, and his nephew William. Obviously one can date the box to the years 1817-18, and as James Tassie died in 1799, these came from the workshop of William, who carried on his uncle's business until 1840.

Apart from its historic interest, the box is of superlatively good workmanship, down to the ornate feet, which are excellent examples of the

slightly fantastic taste of the Regency period. I see I reproduced James Tassie's trade-card on this page in the issue of April 15, 1933—an elegant affair in the Robert Adam manner, in which he announces his address as No. 20, The East



2. A TEA-CADDY OF IVORY AND ROSEWOOD OF ABOUT 1818: AN ELEGANT CONCEIT OF THE REGENCY; ORIGINALLY DESIGNED AS A GIFT TO QUEEN CHARLOTTE (CONSORT OF GEORGE III.) FROM THE CORPORATION OF BATH, THOUGH THE QUEEN DIED BEFORE THE PRESENTATION COULD BE MADE.

The tops of the tea-caddies inside are two Wedgwood plaques; and the medallions are by William Tassie, in the peculiar glassy substance used so successfully by his uncle, James Tassie, and himself for this type of work. The medallions show heads of George III. (who was permanently insane by this date) and of Queen Charlotte.

side of Leicester Fields—that is, about where the Alhambra is to-day, in Leicester Square, opposite Sir Joshua's old house.

I venture to quote once more a contemporary account of his methods. "He takes three sittings. The two first about an hour each, the third not half an hour. If preferred he can take two sittings in one day, if he has some hours betwixt to work at it by himself. It is

the same to him whether he goes out to you, or you to him, only the hours from 12 to 4 he is occupied in attending to his shop. During the sitting you may be occupied at almost what you will—eating, writing, etc., as he only needs a few minutes sitting at finishing a few particular parts."

James had learnt how to make his particular composition (by the way, I don't think it has ever been scientifically analysed) when he was assistant to Dr. Quin, Professor of Physics at Dublin, where he went as a young man in 1763. Apparently he modelled first in wax, and then took his permanent portrait from that. In addition, he was, it is said, so proficient while with Dr. Quin, that he could produce "such exact imitations of ancient cameos as even to deceive the proprietor of a fine original, who mistook the doctor's copy for his own original." One wonders how many such superfine copies found their way into eighteenth-century collections as authentic?

Among the other items in this varied exhibition is a needlework casket signed "R. S.", and dated 1688, which comes direct from a descendant of the Rebecca Stanier who made it; two lots of Chippendale chairs, one of which was made for the Duke of Buccleuch of the time; and a Queen Anne pedestal writing-table in walnut, whose severity of outline is enhanced by the beautiful tone of the wood—the sort of piece which our modern designers of good, sober furniture will find exactly interprets their ideals.



3. AN OAK "HUTCH" OF ABOUT 1525: A BEAUTIFUL PIECE OF ENGLISH FURNITURE IN THE ANNUAL EXHIBITION AT MESSRS. MALLETT'S.

## THE GREATEST CÉZANNE EXHIBITION: WORKS AT THE ORANGERIE.

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"NATURE MORTE AUX FRUITS" (c. 1886): ONE OF THE PICTURES LENT BY THE SOVIETS TO THE ORANGERIE EXHIBITION, PARIS.

landscapes. Lord Ivor Spencer Churchill is the owner of two most striking masterpieces on view: Cézanne's self-portrait with a bowler hat and the "Baigneurs." Cézanne was born in 1839, at Aix-en-Provence, son of a well-to-do banker. The young Paul followed his school friend, Zola,

*[Continued below.]*



"PORTRAIT DE CÉZANNE SUR FOND BLEU" (PAINTED 1888-92), FROM THE PELLERIN COLLECTION. (55×46 cm.)



"PORTRAIT DU PÈRE DE L'ARTISTE" (c. 1866-67): A WORK HAVING AFFINITIES WITH THOSE OF COURBET. (Lecomte Collection.)



"LE VIADUC" (PAINTED ABOUT 1897-1900): A LATE LANDSCAPE; LENT BY SOVIET RUSSIA. (91×72 cm.)



"LE CHRIST AUX LIMBES" (c. 1868-70): A PAINTING SUGGESTED BY AN ENGRAVING AFTER SEBASTIANO DEL PIOMBO. (Lecomte Collection.)



"LES GRANDES BAIGNEUSES," ON WHICH CÉZANNE WORKED FOR MANY YEARS UNTIL HIS DEATH IN 1906: A MOST IMPORTANT PAINTING FROM THE PELLERIN COLLECTION. (2'09×2'50 metres.)

*[Continued.]* to Paris, and there led a laborious life. Drawings made by him in the Louvre were reproduced in our issue of May 9. Thenceforward until the end of his life he lapsed into almost complete obscurity. It was not till he was fifty-six that the tide began to turn. In 1895 Vollard held his famous exhibition of Cézanne's



"LA JEUNE FILLE AU PIANO" (c. 1869): A PAINTING HAVING AFFINITIES WITH THE WORK OF MATISSE AND GAUGUIN; FROM THE MUSEUM OF MODERN WESTERN ART, MOSCOW—BEING LENT BY THE SOVIETS. (57×92 cm.)

pictures in Paris. With the new century Cézanne became famous, and in 1904 a large exhibition of his works was given at the Salon d'Automne. He died in 1906. Works by Cézanne are also to be seen in the "Corot to Cézanne" exhibition in London, illustrated in our last issue.

# The World of the Theatre.

By IVOR BROWN.

## TWO KINDS OF HOUSE.

ONE of the things which the new world of the theatre has lost, or perhaps put away on purpose, is the old theatrical atmosphere. There was a time when the theatre had an air of being somebody's house; the Puritan said that this somebody was Satan, while the anti-Puritans replied that the tenants were the Tragic and the Comic Muse, whose masks are usually graven over or around the proscenium arch. In any case the Puritans, who found the devil at home amid the curtains and the carving, at least paid the theatre the compliment of seeing it as a domestic, though possibly diabolical, establishment. If they themselves could not feel at home there, somebody else could. One great feature of home-life has always been its fertility in quarrels. So it was with the theatre as the home of dramatic art. It was ever a rowdy, quarrelsome sort of place. The audiences made trouble, if they could not make merry; they threw turnips, if they could not throw bouquets. Nowadays, if anybody in the gallery so much as says "boo" to a goose's silly play, there are stern remarks about the bad manners of the moderns. But at least the boo-er is in the tradition. The English theatre was always an uproarious place; it echoed with rows. It was, as I said, something like a home.

I was reminded of this home-life history of our English theatre when I happened to see recently at Brighton Miss Athene Seyler and Mr. Nicholas Hennen in a sunny comedy about life on a liner Sydney-bound called "Winter Sunshine." This is now at the Royalty Theatre, and warming, I hope, the cockles of numerous hearts. At any rate, it need give nobody the shivers, as so many of our corpse-and-crime plays do now. The Theatre Royal at Brighton has a little tiled roof over its stage door which makes you think of a market-merry country town (which Brighton once was) and it has rounded windows to

a bit and jested a bit, took their luck and went their way. Whether or no the Puritan was right about Satan, such a playhouse is certainly a home from home and a home of history too. It occurred to me, as I enjoyed Mr. C. A. Thomas's piece about

"Winter Sunshine," that there was a kind of stored-up radiance in a matured and mellow theatre, a radiance not of actual sunshine, it is true, but of old glamour and gas flares and limelight long ago.

If they make a film of "Winter Sunshine" it will be shown with such a blaze of artificial light outside the cinema as might put the sun to shame. But it will not be exhibited in a house that has pent-up radiance or history or any home-like quality. The great new Picture Palassemus, which the film companies

history, atmosphere, or a sense of the theatre as a home from home. They want to get their winter sunshine from the hanging gardens of Hollywood Babylons or Elstree Eldorados. But some of us are impatient of this standardised glory and reach-me-down radiance, and utter a vote of thanks from the heart when we find an old-fashioned theatre still carrying on with real flesh-and-blood actors, who bring their luggage and lodge with "Ma" and generally behave as the friendly, fallible people they have ever been since first it was discovered that common folk would pay to see "a show."

Too many of our modern theatres have been built on the cinema model. They are comfortable and commodious and rather chilly, not in terms of the thermometer but in terms of temperament. The old roccoco decoration, the gilt, the plush, and the Brummagem ironwork, have been voted Victorian and cleared away; austere people said that these bare buildings were functionally correct. There was nothing to distract our minds from the play. But they were wrong. The drama needs an atmosphere which the old kind of decoration did supply and it is better to risk being garish than to be certain of being glum. One of the theatre's jobs in life is to supply winter sunshine during all those many months when we get so little of the sun outside. You may derive this sense of warmth from the jovial kind of house which prigs call vulgar, but you certainly will not derive it from a blank cement wall specially designed not to attract your attention and actually chilling and deadening the whole effect by the frosty gap which it makes between audience and actor.

The theatre box does not offer exemplary seats; but it has a real function. It fills up the circle which includes play and people and unites them as one party in their pursuit of thought and emotion. In those modern theatres, which have a blank wall instead of boxes, there is a dreadful gulf between the actor and audience. Yes, there is a lot to be said for old theatres. Even if their heating arrangements were far inferior to those of a modern cinema or playhouse, they gave us the other warmth, the stored-up radiance. At Brighton, and in London at the Royalty, "Winter Sunshine" was aptly housed.



"WINTER SUNSHINE," AT THE ROYALTY: MISS LUCAS (ATHENE SEYLER) SEES THROUGH THE "BLINDNESS" OF MR. TRENCH (NICHOLAS HANNEN) AND MAKES HIM CONFESS THAT HIS BUSINESS IS OF THE CONFIDENCE-TRICK NATURE. "Winter Sunshine," the new comedy at the Royalty, is set on board a luxury liner taking passengers on a cruise to Australia. Mr. Trench uses his natural charm and pretended blindness to fascinate victims. Miss Lucas forces him to confess, but does not expose him. She turns his charm to good purpose and induces him to save Anne Simpson from herself.

continually multiply and glorify and magnify, are all alike, depots of a chain-store system whose wares are the celluloid images and



"WINTER SUNSHINE"—MR. TRENCH READING ALOUD FROM HIS BRAILLE BOOK TO ANNE SIMPSON (JANET BURNELL): THE CHEERFUL CONFIDENCE-TRICKSTER CONVINCING THE WOULD-BE-SUICIDE TO ABANDON HER DEFEATIST VIEW OF LIFE.

canned conversation of supposedly glamorous people. These wares are popular, convenient, and cheap, and the shop in which they are sold is grandiose, lavish, and comfortable. You sit soft and you need not think hard; indeed, you had better not think at all. In any case, there is no individuality there; one branch of these stores is just like another, has the same marble, the same gold-fish in a fountain, and the same uniformed torch-bearing ushers. The customers know exactly what they are going to get and it is good value in its kind. All is suffused in a glare of hard artificial light, for though the carpets and the seats may be soft the general atmosphere may be as hard as nails.

There will be about the Picture Palassemus a great deal of velvet and of splendour in general and no distinction whatsoever. The next town, or even the next street, possesses an exact replica. On the other hand, no two theatres, which really are theatres, are alike. Nobody of any stage experience who goes to the Haymarket Theatre can possibly mistake it for His Majesty's or Drury Lane. On the other hand, I fail to discover, as a rule, any difference between one super-cinema and the next. They are as like as two urban gin-palaces, whereas good theatres are as

country inns.

Now, there are some obvious advantages about the Super-Cinema; there you can cultivate comfort with economy, smoke, chatter, and move into a Soda Fountain which is the last word in refrigerative catering and luxury with chromium limbs. This, I am well aware, is what most people now want when they put down their money in order to purchase entertainment. They do not want



"THE FUGITIVES," AT THE APOLLO: MARION LORNE (RIGHT) AS BELLE TOOT, THE PEARL-THEIF; PHYLLIS DARE AS PAMELA BEAUMONT (CENTRE); AND GODFREY TEARLE AS TRACY EAGAN, WAITING ANXIOUSLY AT AN AERODROME TO GET OUT OF SPAIN DURING A REVOLUTION.

In "The Fugitives," Belle Toot, the young pearl-thief, is held up at the airport in Spain, with Tracy Eagan, the detective who is out to arrest her, and Pamela Beaumont, an English girl who is smuggling out jewels to provide funds for the Spanish Royalist cause. Ronda Keane is seen as Rosa, the young lady at the bar.

its bar parlour upstairs which make you think of red-faced, cantankerous, characterful men arguing and bantering over their beer to the accompaniment of very strong tobacco and very noisy and infectious laughter. There is an up-and-downness, a roominess, an atmosphere of pleasure-with-leisure which are entirely delightful. You can sit there and think of all the old actors who performed on this stage, quarrelled in these dressing-rooms, boasted



"BOY MEETS GIRL," AT THE SHAFTESBURY: RODNEY BEVAN (BRAMWELL FLETCHER), AN ENGLISHMAN WORKING AT HOLLYWOOD, WITH SUSIE (HELEN CHANDLER), THE STUDIO-CAFÉTERIA GIRL WHO IS IN LOVE WITH HIM.

"Boy Meets Girl" is high-spirited satire on Hollywood. Rodney Bevan, nephew of a peer, is working at Hollywood as an extra. He and Susie, the studio cafeteria waitress, fall in love. Rodney is somewhat distressed about the inaccuracies in his English uniform from the studio wardrobe.



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## NOTES FROM A TRAVELLER'S LOG-BOOK.

By EDWARD E. LONG, C.B.E., F.R.G.S.

## BUDAPEST—AND ITS FINE SPA.

BUDAPEST lies astride the blue waters of the Danube, with St. Margaret's Isle, an emerald gem, set between, and crowned by the heights of Buda, on which rise a royal palace, and a fortress which dates from before the days when Turkish armies stormed and captured it. Here are quaint old-world cobbled streets, broad, tree-lined boulevards, and spacious squares with their parks and monuments; and here the handsome modern thoroughfares, graced with noble buildings of the city. With its palatial hotels and smart restaurants, fine theatres, and gay social life, which has such a distinctive note of its own; its admirable facilities for sport and amusement, with gypsy



TAKING THE WATERS AT BUDAPEST, A SPA WITH NO FEWER THAN EIGHTY SPRINGS, BESIDES THERMAL BATHING ESTABLISHMENTS: THE CHEERFUL SCENE AT THE HUNGARIA AND ATTILA SPRINGS: SHOWING THE STATUE OF ST. GELLÉRT CROWNING THE PUMP ROOM.—[Photo, Magyar Film Iroda.]

music, an appealing cuisine, and fragrant wine of Tokay, it is small wonder that one finds Budapest advancing in popularity with the summer holiday-maker from this country by leaps and bounds. Apart from all these charms, however, there is another which puts the seal, so to speak, on its excellence, and makes it one of the finest centres in the world for a holiday combining the pursuit of health with that of pleasure, and this is—it's really wonderful spa.

Many countries are the fortunate possessors of a good spa—some have several—but no country can lay claim to a spa rivalling in size that of Budapest. It has more than eighty springs, no less than nine thermal bathing establishments, a sulphate of magnesia water bath, and actually over two hundred aperient water springs, from which are bottled the famous Hunyadi János, Apenta, and other valuable aperient waters. Apart from the bathing establishments, there are excellent clinics and sanatoria with the most up-to-date equipment, and specialists of renown in balneotherapy are at the service of visitors; whilst hotel accommodation of every grade and comfort is available at prices that are extremely moderate.

The great St. Gellért building, situated at the foot of St. Gellért's Hill, on the Danube Embankment, and owned by the City of Budapest, is one of the sights of Europe. Here are a splendid hotel in which concerts are held and on the terraces of which there is dancing daily; curative baths, thermal springs, a winter garden, and a thermal surf bath in a most picturesque setting which is thronged with happy bathers of both sexes throughout the season. The St. Gellért waters contain calcium, magnesium, hydrocarbonate, and sulphate, belonging to the hot radio-active group. A speciality of the establishment is "Geko" radio-active mud treatment, and the principal ailments dealt with are rheumatism, sciatica, neuralgia, and inflammation of the joints. A similar very large open-air swimming-bath is that of the Széchenyi, which is of most artistic construction, designed with accommodation for numbers of onlookers. This is also owned by the City of Budapest, and its waters, containing sulphur and calcium, are utilised in the adjoining curative bath for chronic inflammation of the joints and for rheumatism. The Széchenyi establishment is situated in the largest of the parks of Budapest, and one could not wish for more charming surroundings. In another beautiful park at the foot of the Buda Hills, on the right bank of the Danube, opposite pretty St. Mar-



THE FAMOUS GELLÉRT BATH AT BUDAPEST: A THERMAL SWIMMING-POOL WITH ARTIFICIAL SURF—THE WAVES, WHICH ARE RAISED BY COMPRESSED AIR, BREAKING EVERY HALF-HOUR OR SO.

garet's Isle, is the St. Lukács Bath and Hotel, a very imposing building with lovely grounds, thermal waters of sulphur and calcium, and a mud lake for which exceptional healing qualities are claimed. On St. Margaret's Isle itself, amid gardens of wonderful charm, there are thermal sulphur spring baths, a sanatorium, hotels, restaurants, cafés, sports grounds, a covered swimming-bath, and an open-air one—certainly an ideal spot for taking the cure: and one is not surprised to learn that rejuvenation is one of the treatments on this delectable isle.

The Császár Bath, one of the oldest in Budapest and known in Roman times, has a large open-air bath and a covered one of thermal spring water. Two other baths are the St. Imre and the Rudas, both having water that is radio-active; while the Elisabeth Salt Bath is said to be without a parallel in Europe, making it possible for one to have a bath in natural magnesium sulphate and sodium sulphate spring water. There is also within a ten-minute car ride of Budapest, some 1600 ft. up, a sanatorium, the Svábhegy, which affords a delightful panoramic view of the city, and visitors to Budapest's spa should bear in mind that all manner of delightful excursions are available during their stay there—Visegrád, on the Danube, once a castle of the House Árpád; Lake Balaton, the largest lake in Central Europe; and lovely Lillafüred, with its wealth of forest and glorious mountain views.

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## THE PLAYHOUSES.

## "KIND LADY" AT THE LYRIC.

EVEN about Mr. Hugh Walpole's most macabre stories there is a rather terrifying air of possibility. One felt that "The Man with Red Hair" and "The Old Ladies" could have lived very near to one without our suspecting anything out of the ordinary. Now, again, one uneasily wonders whether it is not possible for a plausible rascal, who professes to be penniless, to win the pity of an elderly spinster and gain admittance to her house. An alleged wife, with starving child, swoons outside. A confederate, posing as a doctor, orders immediate rest and nourishment and carries them up to the spare bedroom. From that moment the household staff is replaced by the crook's relatives. The old lady's protests are attributed to dementia. Dame Sybil Thorndike made the victim seem pathetically real. A definite sigh of relief was heard when, at the fall of the curtain, it seemed she was to obtain her freedom.

## "WINTER SUNSHINE" AT THE ROYALTY.

A blind man who takes advantage of his infirmity to impose on women does not seem an ideal hero for a light comedy. Yet, amazingly enough, Mr. Nicholas Hannon contrives to make him a likable fellow. His theory is that the romance he brings into the lives of grass widows and lovelorn spinsters is more than sufficient compensation for the money of which he robs them. The scene is an Australian-bound liner, and in real life Miss Athene Seyler, as a maiden lady who divides her time between knitting and running the ship, might be a terrible bore. Happily, the author's and Miss Seyler's sense of humour prevents any such tragedy. Mr. Archibald Batty, as a retired colonel with a passion for physical exercise, suggests that, as he left the army yesterday, the army of to-day's all right.

## "HEROES DON'T CARE," AT THE ST. MARTIN'S.

A pompous, elderly husband, a pretty wife, and an attractive young man form a not unusual triangle in a farce. The setting, the "jumping-off" spot for Polar expeditions, lends it a touch of originality, however. Mr. Felix Aylmer gives a brilliant performance as the dull, sententious leader of the party. He dates every world happening from the time of his last expedition. There is a bedroom scene that is almost embarrassing in its intimacy, yet so true is it to life that the first-night audience nearly laughed itself into hysterics. Miss

Carol Goodner, as the young wife who fell in love with her husband's fur cap, gives a sparkling performance, and Miss Coral Brown, as an intrepid world-flyer anxious to be the first woman to reach the Pole, had that air of assurance that hinted she would achieve her ambition. Mr. Rex Harrison is a discovery. He is the best light comedian seen for many years.

## G. K. CHESTERTON'S FIRST NOTEBOOK.

(Continued from page 1099.)

beautiful or romantic. Not only is London really full of romance, but it is full of a peculiarly delicate and old-world type of romance. Every other city is singing and buzzing with modern methods; especially the cities we commonly call decadent. Rome is smart and Yankee compared with London. Florence is Chicago compared with London. The old Italian cities are ringing with electric cars and marked out into great maps of hygiene. Only our London retains its fascinating, crooked high-streets. Only our London keeps its own dreamy and deliberate omnibus. Adorable dreamer, whispering from its turrets the last secrets of the Middle Ages! Somebody said that about Oxford (if you think I don't know, it was Matthew Arnold); but it really applies to London and not to Oxford in the least. If you really wish to have your ears and soul filled with the song and imagery of the past, go into the Underground Railway at Victoria Station and ride, let us say, to the Mansion House. Close your eyes, and listen reverently for the names. St. James's Park—pilgrims with staves and scallops . . . Westminster Bridge—the English Saints and Kings . . . Charing Cross—King Edward . . . The Temple—the fall of that proud, mysterious league of Templars . . . Blackfriars—a dark line of crows! I beseech you, do not destroy London. It is a sacred ruin.



SHOWN IN THE SHIPPING AND EMPIRE EXHIBITION AT THE CITY OF BIRMINGHAM ART GALLERY: "AN ENGLISH MAN-OF-WAR COMING INTO PORT"—A FINE DRAWING BY PETER MONAMY (c. 1670-1749), ONE OF A NUMBER OF DRAWINGS FROM THE COLLECTION OF CAPTAIN BRUCE S. INGRAM. (10½ by 14½ in.)

The Shipping and Empire Exhibition, which is open until June 27 at the City of Birmingham Art Gallery, consists of three groups, one of which, entitled "Masters of Maritime Art," is made up of drawings from the collection of Captain Bruce Ingram, O.B.E., M.C. It will be recalled that we reproduced a number of these drawings when we dealt with the Loan Exhibition of Maritime Drawings from the same collection (held at Messrs. Colnaghi's) in our issue of March 14. As in the case of that exhibition, the proceeds of the sale of the very elaborate catalogue of Captain Ingram's drawings, with an Introduction by Professor Geoffrey Callender, Director of the National Maritime Museum at Greenwich, are to be devoted to King George's Fund for Sailors.



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THE CRAZY quilt of farm and field, hedgerow and copse that covers our island earth is an uniquely English pattern. A pattern woven into the background of each one of us, whence springs of course our love of country things and country ways, their legends and accumulated lore. Gratitude, too, as well as love, for has not country wisdom given us barley such as no others grow and the fat rich-flavoured hop to add thereto? And do not the pick of these, brewed with an ancient cunning, give us such a beer as Worthington? . . . golden, mellow wine of rich harvests.

## FINANCE AND INVESTMENT.

By HARTLEY WITHERS.

## THE PROBLEM OF THE FRANC.

IT seems to be generally agreed (at the moment, though how the matter may look by the time these words get into print no man can say) that the devaluation of the franc will not happen during the next few months, but that, though it will not be officially announced, something very like devaluation will actually be an accomplished fact very shortly. All which is puzzling to those readers who like to know what is doing in the world of finance and how what is doing may affect their investments. Those of them who are, fortunately for themselves, not obliged to follow the tortuous history of the market in exchange want to know what devaluation really means, why most people in France appear to object to it so strongly, and what the result of it may be to France and to her neighbours. This is my excuse for setting forth a series of elementary platitudes, followed by certain "dim glimpses into the obvious."

A currency that is on the gold standard is freely convertible into gold at a certain legally fixed rate. When the pound was on the gold standard, anyone who brought Bank of England notes to the Bank could demand gold in exchange for them—in pre-war days in any amount, but recently, since we left off using golden sovereigns for internal transactions, only in amounts of or over £1600, so that gold should only be taken for purposes of payments due abroad. The statutory rate at which the Bank was obliged to sell was £3 17s. 10½d. per ounce. When we were driven off the gold standard by foreign panic, this obligation to turn notes into gold was legally withdrawn, and the pound sterling no longer had any gold content and became a paper token; in this form it has served its purpose with considerable efficiency, chiefly owing to the skill with which it has been handled by those who have worked the Exchange Equalization Fund, established for the purpose of keeping the exchange value of the pound reasonably steady, and defeating the desire of cunning speculators to make profits out of its fluctuations.

## WHAT DEVALUATION MEANS.

Before the pound was driven off gold it was said to be over-valued. That meant that, in relation to the cost of production in this country and the general level of prices, the pound was too dear as compared with other currencies. To take an imaginary example, if a pair of boots cost £1 in England and a similar pair could be bought in America for four dollars, then, judged by this test, the price of the pound in dollars ought to have been about four dollars, in order to establish that equilibrium in trade which is desirable both in theory and practice. But, in fact, under the gold standard, the price of the pound in dollars was nearly five dollars, because, under the gold standard, the value of currencies depended on the gold content of the different monies. Consequently, anyone who could buy boots in America rather than England would naturally do so; and American manufacturers of boots would make a handsome profit by selling them here. In other words, owing to her over-valued pound, England was a good country to sell to and a bad one to buy from. The course of trade became adverse, and the only

remedy for this state of things was either a fall in English prices and cost of production, so that boots could be bought here at something like 16s., or a fall in the exchange value of the pound. The former process, of cutting down prices and costs, is generally called deflation, and is very uncomfortable for the country that tries to carry it out, because falling prices are always a damper on business, and wage-earners generally resist any reduction in the money rates of their wages and are deaf to the argument that,

with lower prices, their lower wages will be just as effective when they or their wives go shopping. The pleasanter remedy is devaluation, such as was forced upon us when the pound was driven off gold, and, consequently, its exchange value fell by about 30 per cent. An American who could buy an English pound for less than 3½ dollars could easily afford to pay a pound for a British pair of boots; and so England became a good country to buy from and a bad one to sell to, and the course of trade became more favourable.

## THE AMERICAN VARIATION.

Nevertheless, in spite of the counter-measures and reprisals that were put into force by other countries, Britain's experience, in consequence of the devaluation forced upon her, was sufficiently favourable to arouse the envy of the monetary authorities in America. Whether Britain's recovery was really due to devaluation or to quite other causes, chiefly psychological, is a matter that is very open to argument; but the Americans were so sure about it that one of the first things done by Mr. Roosevelt's "brain trust" was to cut the connection between gold and the dollar, acting deliberately and without any of the excuses, such as lack of gold and an adverse balance of payments, as had made the divorce of the pound from gold inevitable in the case of Great Britain. But after some months of hesitation and uncertainty, the Americans went a step further and not only devalued but revalued, restoring the

connection between gold and the dollar, but giving the dollar a gold content reduced to 59·06 per cent. of its former content and so fixing the price of gold at 35 dollars per ounce. Britain, on the other hand, has so far refused to put the pound back on to gold, though, according to well-attested report, urged to do so, as part of a general scheme of currency stabilisation, by the United States, France, and other countries. The reasons for British hesitation are clear enough. If she goes back to gold she will want to do so, in accordance with all her traditions, definitely and finally. But there is little chance of her being able to do so, in view of the vagaries of American monetary policy, and the power deliberately assumed to devalue the dollar again if thought desirable—to say nothing of possible monetary disturbances on the Continent.

## WHAT WILL FRANCE DO?

France, like England in and before 1931, is suffering from an over-valued currency, or is believed to be, though comparisons of relative costs of production and living in different countries have to be accepted with caution. This belief has led to expectations that she will have to devalue, and so has caused a great exodus of French money to other countries, especially to America and England. This exodus has been quickened by political fears, caused by the recent swing to the left by the French electorate and the advent to power of a Government with a strongly Communistic flavour. The Government has stated that it has no intention of devaluing; but it has brought in a programme of high wages, short hours, and extensive public works, all of which seem likely to make the devaluation remedy inevitable. It is generally expected that the Government will save its face for the time being by pretending that the franc is still on the gold standard, but introducing measures of exchange restriction and possibly prohibiting the export of gold. But in view of the ingenuity of the French public in defeating the efforts of Government to tax it or otherwise control its monetary arrangements, it seems likely that such measures as these will be ineffective and that France will sooner or later be obliged to make a fresh cut in the gold content of the franc, which has already, since the war, been divided by five. In pre-war days the pound used to exchange for about 25 francs; before the pound went off gold the exchange ruled at about 125. Now, thanks to the depreciation of the pound, the rate has lately been at about 76, but it has only been kept from rising much higher by heavy purchases of francs by the British Exchange Equalization Fund. City opinion inclines to the view that devaluation will at first be after the English model with no definite gold basis, the franc being kept, if possible, steady in relation to the pound, at a rate of something like 100; and that this degree of stabilisation may be followed by a provisional and tentative return to the gold standard by the franc and the pound. If so—and there are big doubts and difficulties in the way—how shall we be affected? Will the French sell all their British securities and take their money home? And will the devaluation of the franc make France a formidable competitor with British industry? French money that has come here—as so much of it has—owing to political fears is not likely to return because of devaluation, which will make Frenchmen fear "another dose of the same," rather than give them confidence in their currency. Some British industries may feel the effect of more effective French competition; but if devaluation makes France more prosperous she will be, by and large, a better customer for us and for all her neighbours. As to the price of gold, the more that Governments tinker with their currencies, the more firmly a sceptical public will believe in gold as a store of value.



THE SCULPTOR'S "SKETCH" FOR A WORK COMMISSIONED BY THE LONDON STOCK EXCHANGE IN 1878: "CHARITY," A TERRACOTTA GROUP BY JULES DALOU (1838-1902)—THE MASTERPIECE OF THE WEEK AT THE VICTORIA AND ALBERT MUSEUM.

"That the London Stock Exchange of 1878," says an official note, "should employ an exiled French *Communard* to execute a figure of Charity is not without irony. It is even more surprising that an artist of such political opinions should have produced a work so entirely of the eighteenth century, in feeling and execution, as this sketch. Aimé Jules Dalou was in turn workman, private curator of the Louvre, political prisoner, refugee from a life sentence of hard labour, successful artist, and friend of princes. It was during his ten years of residence in this country that he found success and fame. In a fit of temper he would have destroyed the original sketch but for the intervention of a friend. As to the figure on the fountain, behind the Stock Exchange, the original marble deteriorated and was replaced. The bronze cast was struck by lightning and yet another restoration was put up. It remains, therefore, for the sketch, bequeathed to the Museum in 1934 by Miss Mary S. Forbes, with two other models by Dalou, to show the genius of his original conception. Two other versions are known, including one in the Louvre."



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The Duchess of York made her second official visit to the Heritage Craft Schools at Chailey, on June 10, when she opened the new Silver Jubilee building for little children, erected at her own suggestion. She unlocked the door with a key designed and made by the crippled boys, and unveiled a memorial tablet. In her speech she praised the work of Mrs. C. W. Kimmins, founder and hon. secretary. There are at present 365 crippled children at these Schools, which are also homes and hospitals. Nearly £750,000 has already been raised and spent on the colony, but it needs £25,000 more to complete its aims.



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## SOUTH AFRICA—AND THE UNION-CASTLE LINE

THE record of the Union-Castle Line in relation to South Africa goes back a long way—to the days of the Indian Mutiny, when, in the year of 1857, one of the members of the co-partnership, the Union Steam Collier Company,



MR. ROBERTSON FYFFE GIBB: THE CHAIRMAN OF THE UNION-CASTLE MAIL STEAMSHIP COMPANY, WHICH MAINTAINS A MAGNIFICENT SERVICE BETWEEN SOUTHAMPTON AND CAPE TOWN.—[Photograph by Bassano.]

obtained its first mail contract for a monthly mail service from Southampton to the Cape of Good Hope. This service was such a satisfactory one that it was renewed and extended, and in 1868 a proposal submitted by the company's directors for a semi-monthly service was accepted, and this service was continued, with larger and faster steamers, at intervals; until in 1900 came the amalgamation with the Castle Line, founded in the year 1862 by Sir Donald—then Mr.—Currie, and which, from the year 1876, had shared the mail service with the Union Line.

The amalgamation of the two lines, as the Union-Castle Mail Steamship Company, meant the inauguration of a Union-Castle weekly mail service from Southampton to the Cape, and the contract time allowed for the voyage was

seventeen days, which has always been maintained; whilst the vessels of the fleet, of increasing tonnage and luxury in accommodation as the years went on, rendered yeoman service to the Empire during the Great War. It has been the policy of the Union-Castle Company to keep well abreast of the times and to maintain their fleet in the highest state of efficiency, which has meant building larger and faster vessels and providing the most up-to-date accommodation for passengers. It must be a legitimate source of pride to the Chairman of the Union-Castle Company, Mr. Robertson Fyffe Gibb, and his fellow-directors to know that this has been fully appreciated by the Government of the Union of South Africa, as evidenced in the contract it has concluded recently with the Union-Castle Company for a further term of ten years, from Jan. 1, 1937, and under which the company undertakes by the end of 1938 to reduce the length of the voyage between Southampton and Cape Town, and vice versa, of all mail vessels to not more than fourteen days.

Actually, the two new motor-vessels of the Union-Castle Line, the *Stirling Castle* (25,550 tons) and the *Athlone Castle* (25,564 tons), both of which made their maiden voyages recently, will make a start with this accelerated service in August next with the sailing of the former on the 21st of that month, and, in order to extend it to a fleet sufficient to carry it out regularly—viz., eight vessels—another new vessel, similar to the *Stirling Castle* and the *Athlone Castle*, has been ordered by the company, whilst the five vessels, the *Warwick Castle*, the *Winchester Castle*, the *Carnarvon Castle*, the *Arundel Castle*, and the *Windsor Castle*, are to be reconditioned in order to attain the necessary speed. The advantages of this accelerated mail service of the Union-Castle Line—apart from the great gain of the delivery of letters in London and in Cape Town on a Friday instead of a Monday morning, and the increased inducement to tourists to visit South Africa in the course of a six-weeks' holiday (i.e., a fortnight each way on the voyage and a fortnight spent on a tour of South Africa)—will extend to the quicker delivery of highly perishable fruit from South Africa, such as grapes, plums, peaches, apricots, pears, oranges, lemons, and grape-fruit,

etc., and a delivery which will enable such fruit to be placed upon the market here in time to be dealt with, for purposes of sale, on a Monday morning, thus receiving the benefit of the opening market.

In this connection it may be mentioned that, in order to cope with the growing export of chilled meat and fruit from South Africa, the Union-Castle Line augmented their service last year by providing two refrigerated motor cargo vessels of 7,000 tons, the *Rothesay Castle* and *Roslin Castle*, specially built for this trade, and two further vessels of 7,000 tons, of the same class, are now in course of construction.

Further, the Union-Castle fleet is to be strengthened by the addition of two new vessels for the intermediate service between the United Kingdom and South and East Africa. The *Dunottar Castle*, the first of these new ships, both of which are of 15,000 tons, leaves London on her maiden voyage to South and East Africa on July 3. Her sister ship, the *Dunvegan Castle*, is scheduled to sail in August next. Thus, during 1936, the Union-Castle Line will have placed in service four new passenger and cargo vessels, of a total tonnage of 80,000 tons.

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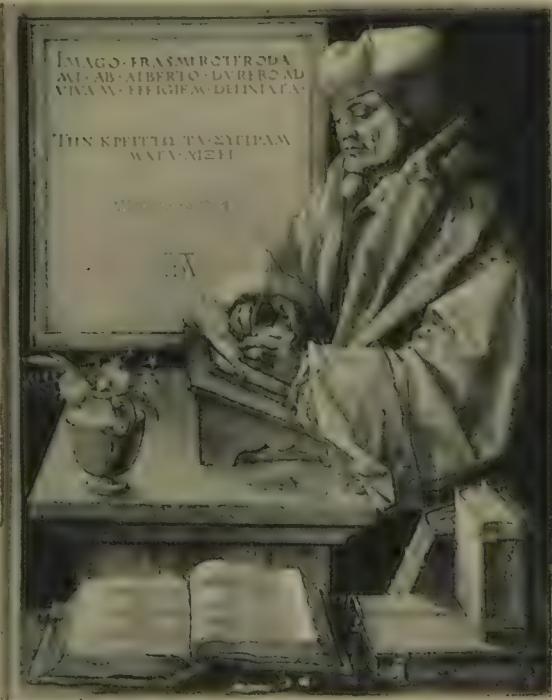
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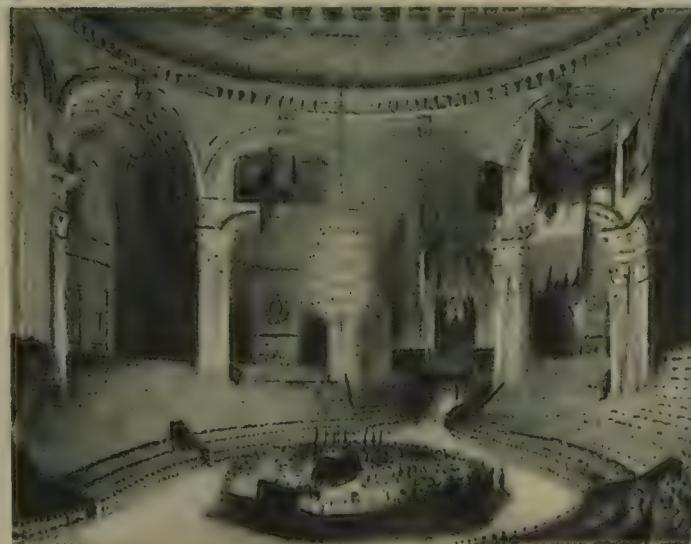
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## THE CHRONICLE OF THE CAR.

IT is true enough that we have had nothing yet that even approaches summer weather. Nevertheless, the long, light evenings are with us, which impels me to offer a word of advice in the matter of



MOTORING IN HISTORIC FRANCE: A MORRIS "BIG SIX"—A CAR THAT LENDS ITSELF ADMIRABLY TO FOREIGN TOURING—BY THE STATUE OF JEANNE D'ARC AT CHINON.

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electrical equipment of the car. I assume that every motorist *does* look after his battery, by keeping the electrolyte topped up above the plates. Too many people seem to think that this is enough and that there is no need to trouble about anything else when the lamps are so seldom used. I recommend a periodical overhaul of the whole of the wiring system, however. You cannot expect things to last for ever, and wires have a habit of shedding bits of their insulation, connections shake loose, and corrosion takes place at all sorts of unexpected points. As a general rule

when anything of the kind happens and a short-circuit occurs, the fuses blow and the only result is temporary vexation and a certain amount of time and work spent in tracing the fault and making it good. The other day, however, I heard of a case in which the consequences of neglect were more serious. A "short" occurred, the fuses did not do their duty, and the car was completely destroyed by fire.

Personally I make a point of going over the whole of the wiring at least once a month, all the year round, and the number of slight faults that are discovered and made good is astonishing. This may sound rather like a counsel of perfection, but I am one of those cautious people who work on the axiom that it is better to be safe than sorry. There is another reason, apart from innate caution, and that is that my present car

has no fuses in either the lighting or ignition circuits, save the fuse in the dynamo cut-out. I don't think this is particularly good practice, but the present is the second car of the same make I have had and there has been no trouble at all. I have often thought I would install a fuse in the lighting circuit, but, as nothing has happened, so far I have not done so. Moreover, the car is one of a make of which there are some thousands on the roads, and I have never heard of electrical

trouble due to the absence of fuses. Still, I am not keen on it. There ought, I think, to be some precaution against the consequences of short circuits. On the other hand, these need never occur if the wiring is kept in perfect condition.

Should one overtake and pass another car without sounding the horn? It may be a relatively small matter, but I have heard recently several quite fierce debates on the subject. My own opinion on this question of whether to hoot or not to hoot is that it all depends on circumstances. Often it is obvious that the driver of the overtaken car is aware of the presence and intention of the overtaking vehicle. In that case it is clearly unnecessary to sound the horn.

[Continued overleaf.]



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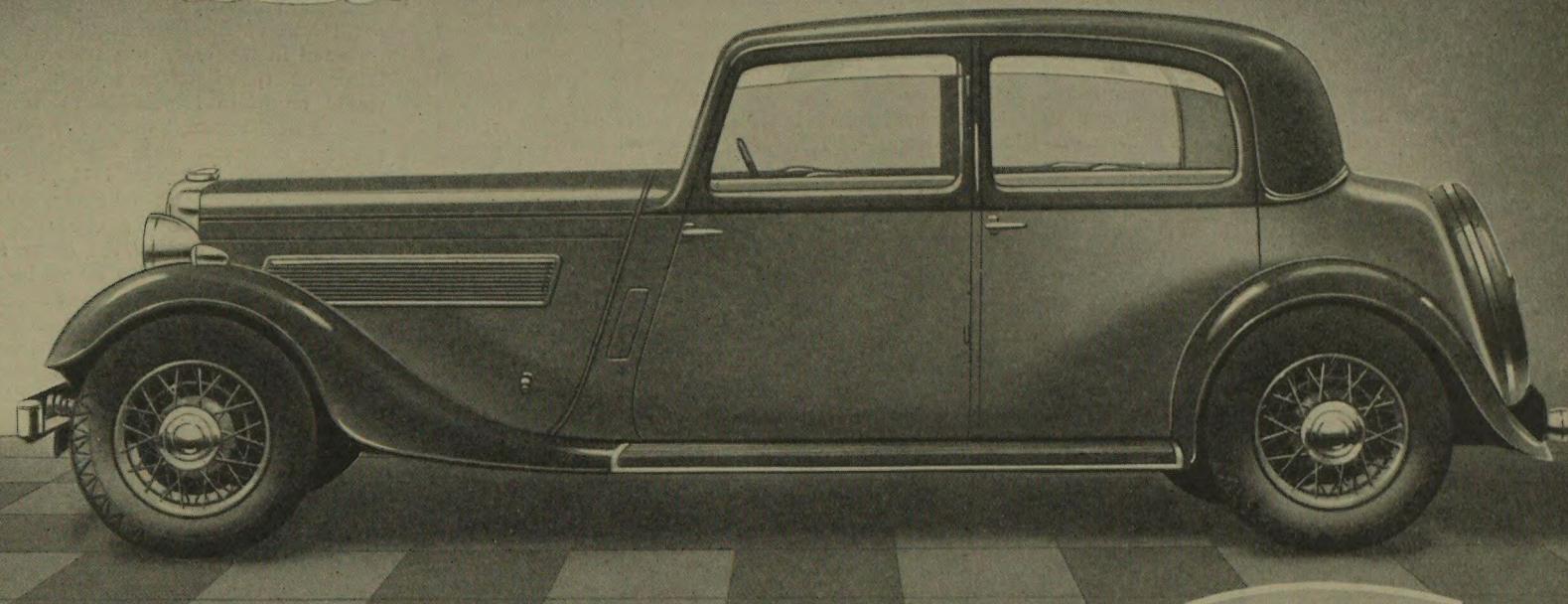
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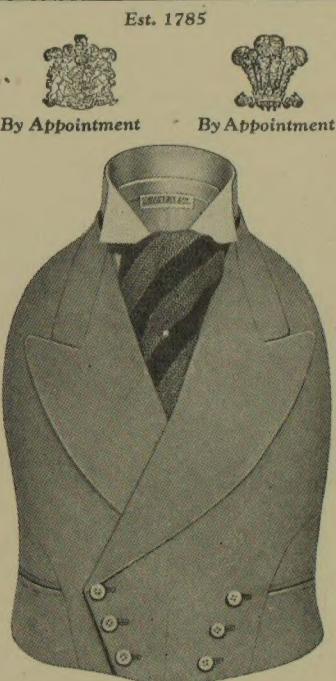
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*Continued.*

The less this warning signal is used the better, always provided it is sounded when there is clear necessity. There is no worse nuisance on the roads than the type of driver whose finger practically never leaves the horn button. Moreover, excessive use of the horn argues a nervous driver and is an advertisement to all and sundry that he is not sure of himself. On the other hand, there is the other type which never by any chance gives a signal. I read the other day of a well-known pioneer motorist who says he has been driving since 1897 and has never on any occasion sounded his horn at all. Well, that may be so, but—!

Of all the objectionable things that happen on the road there are few worse than that of being overtaken by a car travelling at 70 or 80 miles an hour, which suddenly comes up "out of the blue" and swishes past within a couple of feet of the car in which you are ambling along at a steady forty. It only annoys me to be passed in this way, without the slightest toot of the horn to tell me I am being overtaken at speed, but there are drivers, and especially ladies, to whom it is a distinct shock. I think it is a good rule that if you are travelling really fast and intend to pass a slow-travelling car, you should sound the horn. If, on the other hand, the difference in speed is not great and you are coming slowly into the view of the overtaken driver, there may be no need to signal your presence.

## THE WORLD OF MUSIC.

### "FIGARO" AND "HOFFMANN."

THE first presentation at Glyndebourne this season of Mozart's "Le Nozze di Figaro" was another triumph for Mr. John Christie's wonderful little opera house. I thought last year's "Figaro" a most remarkable achievement, but even it has been surpassed by this year's production. The few changes there have been in the cast are, incredible as it may seem to those who heard last year's performances, changes for the better. Take, for example, the appearance of the famous Italian baritone Mariano Stabile as Figaro, in place of Domgraf-Fassbender, who took the part last year. Fassbender was one of the best Figaros I had heard, but Stabile seems to me to be a more subtle artist; in fact, one can dare to say of Stabile's performance that it was in every respect—quality of voice, singing, musicianship, acting, and appearance—as near perfection as seems humanly possible. Another newcomer was John Brownlee as Count Almaviva, and this again was an improvement. I consider it the best thing that Mr. Brownlee has done at Glyndebourne, and I was glad to see that he put far more life into the part than I had expected, for a slight lack of vigour and intensity is his only shortcoming.

Then, again, it is a pleasure to be able to record that Audrey Mildmay (Susanna) has made great strides forward, both as a singer and an actress; her performance this year is much stronger and more certain than it was last year, and it would be hard to find now a better Susanna in Europe. I confess to a great partiality to the Cherubino of Luise Helletsgruber; the delicacy and sensitiveness of her singing are beyond praise. But it is the quality of the ensembles which makes this production of "Figaro" of such outstanding merit. This must be put entirely to the credit of Fritz Busch, who has taken such infinite pains to obtain the necessary precision and polish. Also the producer, Carl Ebert, and the scenic designer, Hamish Wilson, are both extremely successful. A very telling detail in Act III. was the rose-colour background and the pink dress of Susanna, against which the vivid and entrancing effect of her black hair was repeated in the black pen with which she writes the letter at the Countess's dictation. Altogether, it would be quite impossible to overpraise this production of "Figaro," which has probably never been equalled anywhere since the opera was composed.

Sir Thomas Beecham is to be congratulated on presenting Offenbach's delightful opera, "Les Contes d'Hoffmann," at Covent Garden. It came, unfortunately, at the end of the opera season, but it is certain to be revived next year, for its success with the audience was obvious, and it is a great relief to hear such an attractive work after some of the operas we hear nowadays. I shall be denounced as an anti-Wagnerian when I say that I would rather hear "Les Contes d'Hoffmann" than any of Wagner's operas, but it is true. This work has the advantage of a remarkably interesting libretto, beautiful music full of invention, and splendid dramatic effects, of which Mr. Maskelyne has known how to make the most. As Olympia, Stella Andreva was excellently cast, her light voice fitting the part of the doll admirably. Dino Borgioli as Hoffmann was sympathetic, and his voice is of beautiful quality. As Giulietta and Antonia, Bernadette Delprat was more than competent, while Ezio Pinza as Coppélus and Dr. Miracle gave the most satisfying performance of the evening. Sir Thomas Beecham conducted with great verve.

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With reference to the illustrations of an Indian yogi's "levitation" act reproduced in our June 6 issue, it has been pointed out that in some of the photographs showing him in the "levitated" position he is seen wearing a turban, and in others bare-headed. This discrepancy is explained by the fact (not stated in the descriptive account, but mentioned in a covering letter) that the planters who took the photographs witnessed the performance on two consecutive days. Altogether, some eighty photographs were taken, from which we received a selection.

The history of one of the largest British insurance companies, the Liverpool and London and Globe, from the pen of Mr. J. Dyer Simpson, one of the General Managers, forms a fitting reminder of the centenary of this world-wide company. Founded in Liverpool in May 1836 as the Liverpool Fire and Life Insurance Company, the company gradually extended its scope—from a staff of three to one of over 5000; from a premium income of £10,000 to one approaching £10,000,000; from a single office in one city to 120 offices in a hundred different countries. The immense value of the company's work during its long life is shown by the fact that it has paid claims amounting in all to £190,000,000. This story of a century of achievement is interestingly told by Mr. Simpson in "1936: Our Centenary Year."

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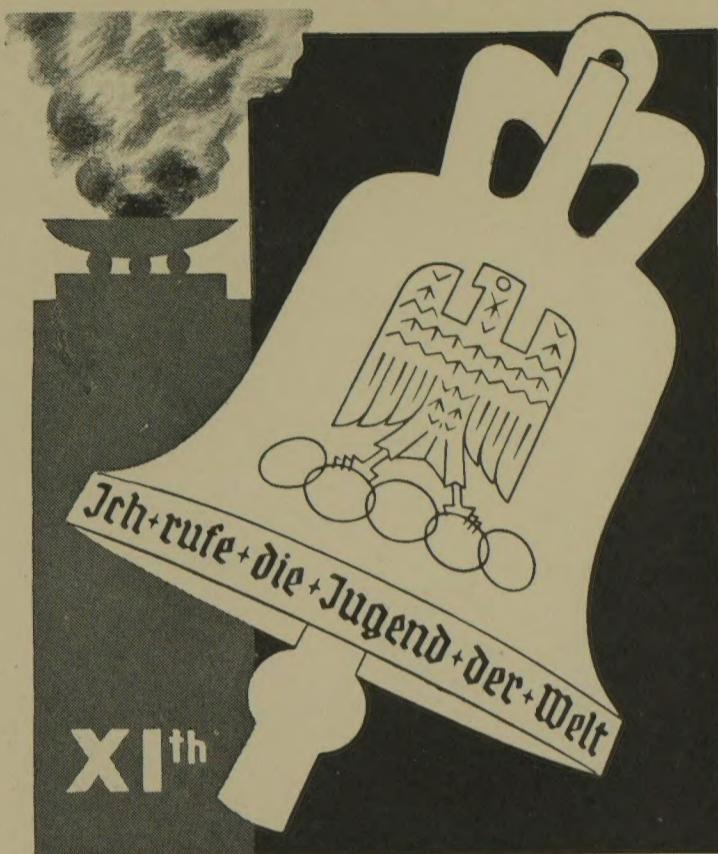
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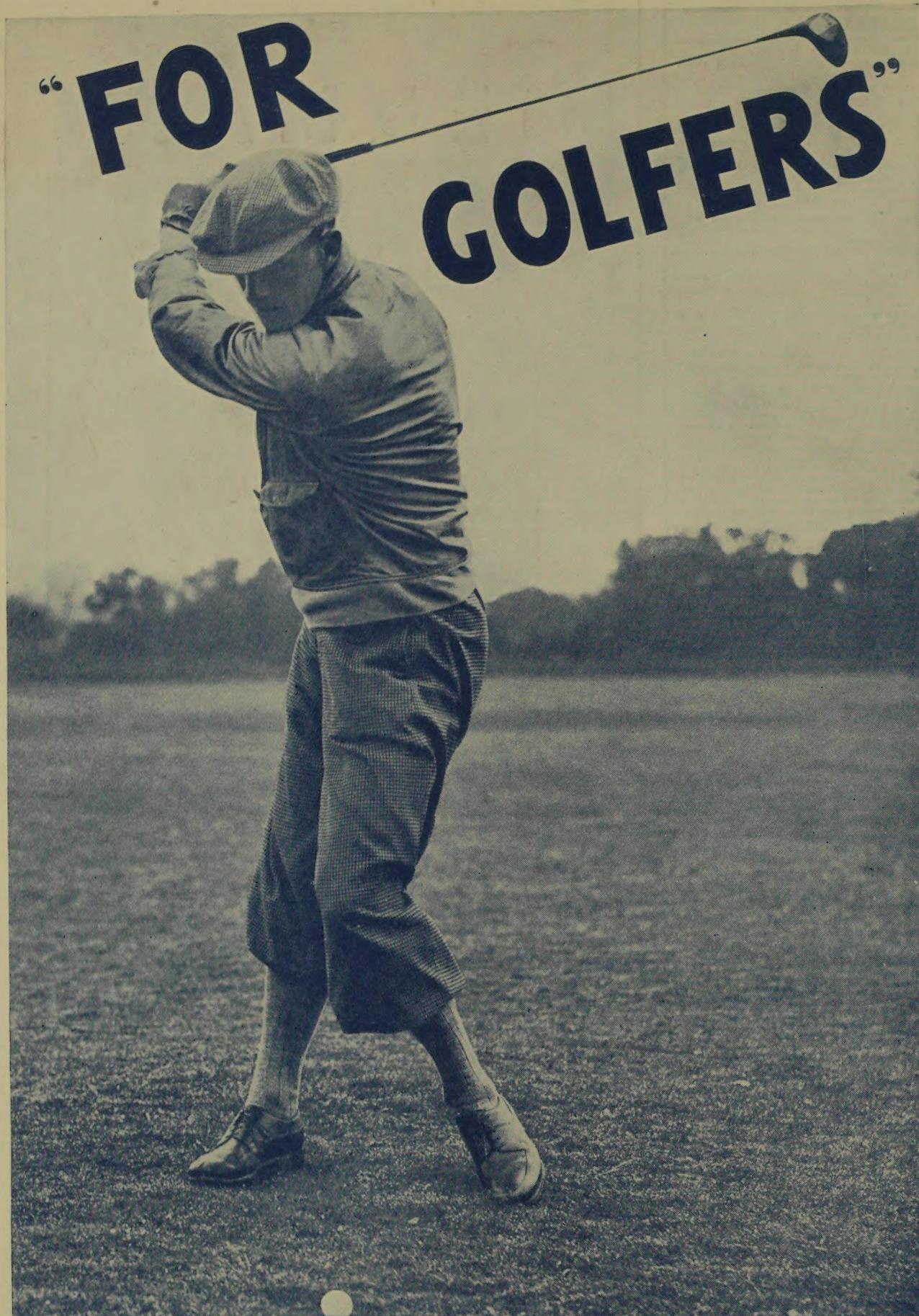
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